

ar V
14379

THE
SCIENCE
OF
UTTERANCE
—
C. DEAN

ar V
14379

Cornell University Library

BOUGHT WITH THE INCOME
FROM THE
SAGE ENDOWMENT FUND
THE GIFT OF

Henry W. Sage

1891

A. 69984

17/5/94

Cornell University Library
arV14379

The science of utterance;



3 1924 031 320 884
olin,anx



Cornell University Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

THE
SCIENCE OF UTTERANCE;

DESIGNED FOR

SUPPLEMENTARY INSTRUCTION

IN THE

Reading Classes of Public and Private Schools.

BY C. DEAN.
—

REVISED WITH THE ASSISTANCE OF

JOSEPH ESTABROOK, M.A.,

STATE SUPERINTENDENT OF PUBLIC INSTRUCTION, MICHIGAN; FORMERLY
PRESIDENT OF MICHIGAN STATE NORMAL SCHOOL.

FOURTH EDITION.

CHICAGO:
JOHN C. BUCKBEE AND COMPANY,
1888.

A. 69984

COPYRIGHT, 1881, 1884, 1886, 1888,
BY C. DEAN.

PREFACE.

THIS work has been prepared for supplementary instruction in the art of reading. The end proposed is to train the vocal organs to express the sentiments as well as to appreciate the literature of ordinary reading in public and private schools. The ability to properly present the ideas which are expressed in written composition depends largely upon the habits of utterance formed in the schoolroom.

The ordinary Reader is designed as a text-book to assist in developing the powers of conception and inculcating a taste for literature, but the cultivation of the voice as pertaining to enunciation, articulation and expression, should be taught separately as a subject, the application of which is essential in forming a complete education.

The system, as arranged in the following pages, has been successfully used in schools, and is offered to teachers and pupils, with the hope and belief that it will serve the purpose for which it has been carefully prepared.

The writer takes pleasure in acknowledging indebtedness to the numerous authors whose works have been consulted in the preparation of this little volume. Among the number, special thanks are due Profs. Monroe, Kidd, Shoemaker, Griffith, and Lewis, for several examples used in the exercises. The later editions have been carefully revised with the assistance of prominent educators who are interested in the subject of reading as a means of instruction. C. D.

NOTES FOR TEACHERS.

The exercises in this book should be practiced alternately with the reading lesson.

Each lesson has a purpose, which should be explained to the class, in order that they may understand the results to be attained, and appreciate the importance of the practice.

The essential elements of reading or speaking are voice, articulation, and expression ; and the cultivation of these elements cannot fail to secure habits of utterance which are healthful to the speaker, and agreeable to the listener.

VOICE.

Voice is explained in Lessons II and VI. The exercises in Lessons III, IV and V are valuable as a means of strengthening the muscles of the chest, and of gaining control of the breath. Lessons VII, IX, XVII, XVIII, XIX, XX and XXI are adopted for the cultivation of clearness, smoothness, variety, flexibility, and strength of voice. The regular practice of these vocal exercises is very strengthening to the muscles of the throat ; thus rendering them less susceptible to the effects of exposure and disease.

ARTICULATION.

Articulation is a very important part of utterance ; but it is often neglected, or exaggerated to the extent of affectation. Great care should be exercised in drilling the class to articulate distinctly without giving undue prominence to the effort.

Lessons I, VIII and X explain the different sounds and their formation, according to the action of the organs of speech. Lessons XI, XII and XIII give excellent opportunity to cultivate proper utterance of the various combinations of these sounds. The analysis of words as produced by the organs of speech is a good mental discipline, which frequently develops a taste for analytical work.

EXPRESSION.

Proper expression in reading is the great object to be attained by these exercises. Pupils should be required to read every sentence with the same expression as when speaking their own thoughts. By this means a true impression is always conveyed. If this effort is made a special exercise, a desire for investigation and study will be promoted, greatly adding to the interest of every branch of knowledge. Lesson XXVIII contains easy examples for practicing conversational tones in reading.

To vary the exercises, many of the selections may be used for vocal training. Those on pages 80, 86, 90, 93, 99, 101 and 110 were selected for this purpose. If rightly conducted, concert reading is very beneficial to pupils, on account of the greater amount of practice obtained, and the better style of expression required. The selections on pages 101 and 113 are very effective when skillfully rendered.

NOTE.—This book may be used with equal advantage in the Grammar School or High School. The writer has obtained by its use most satisfactory results in the last four grades of the Grammar School.

CONTENTS.

LESSON I.

The science of utterance.....	PAGE 11
Analysis of words.....	11
Simple vocals.....	11
Compound vocals.....	12
Sub-vocals.....	12
Aspirates.....	12
Compound consonants.....	12

LESSON II.

Analysis of voice	13
Rules for the management of the breath	13
Muscular development of the chest	13

LESSON III.

Chest expansion	14
Shoulder movements	15
Development of the lungs	15
Percussion of the chest	16
Percussion with arm movement	16

LESSON IV.

Exercises in breathing	17
------------------------------	----

LESSON V.

Exercises in breathing.—Continued	17
---	----

LESSON VI.

Organs of the throat	18
----------------------------	----

LESSON VII.

Tones	20
Exercises in vocal tones	21

LESSON VIII.

Exercises in consonants	23
-------------------------------	----

LESSON IX.

Vowels and consonants.....	24
----------------------------	----

LESSON X.

Labials	25
Dentals	25
Palatals	25
Nasals	25
Aspirate	25
Linguals	25

LESSON XI.

Articulation	26
Aspirate consonants	26
Voice consonants	27
Difficult double and triple consonants.....	27

LESSON XII.

Difficult combinations.....	27
-----------------------------	----

LESSON XIII.

Recreations in articulation.....	29
----------------------------------	----

LESSON XIV.

Vocal sounds	33
--------------------	----

LESSON XV.

Vowel and consonant sounds.....	35
Aspirate sounds in plurals	36
Unaccented vowels	36
Exercise in pronunciation.....	37

LESSON XVI.

Vocal practice	38
Orotund voice	38

LESSON XVII.

Quality of pure and orotund voice.....	40
Pitch	40
Gamut for varying the pitch of the speaking voice.....	40
Force	42

LESSONS XVIII.

Stress.....	42
Radical stress.....	42

LESSON XIX.

Medium stress.....	44
Vanishing stress	44

LESSON XX.

Derivative forms of stress	45
Thorough stress	45

LESSON XXI.

Compound stress	46
-----------------------	----

LESSON XXII.

Movement	47
Quantity	48

LESSON XXIII.

Inflections	49
Rising inflection	49
Falling inflection.....	50
Circumflex	60

LESSON XXIV.

Pauses	52
Parenthesis	52

LESSON XXV.

Emphasis	53
Cadence.....	54

LESSON XXVI.

Impure tones	56
Aspirate	56
Guttural	56
Falsetto.....	57

LESSON XXVII.

Position.....	57
Countenance.....	59
Gesture	59
Directions and abbreviations	60

LESSON XXVIII.

Exercises in conversational tones.....	60
--	----

LESSON XXIX.

Expression	64
------------------	----

LESSON XXX.

Transition.....	65
Examples in transition	66
Questions for examination	70
How to criticize utterance	73
Hamlet's instruction	73

SELECTIONS.

The elocution of the pulpit	75
The cynic	77
Definition of eloquence.....	78
The old forsaken school-house.....	79
Evening at the farm	80
Hamlet's soliloquy.....	82
A Legend of Bregenz	83
Char-co-o-al	86
Supposed speech of John Adams	88
Bugle song	90
Ignorance in our country a crime	91
Charge of the light brigade	93
Apostrophe to cold water	94
Superficial learning.....	96
Industry and eloquence.....	97
The burning ship.....	99
The bells	101
Physical geography and history.....	104
Clarence's dream	109
The charcoal man	110
The bells of Shandon.....	112
The cataract of Lodore.....	113
Nobody's child.....	114

APPENDIX.

Words often mispronounced	117
---------------------------------	-----

SCIENCE OF UTTERANCE.

LESSON I.

The science of utterance teaches the proper delivery of *words*.

ANALYSIS OF WORDS.

Words are a combination of articulate sounds.

These sounds are represented by letters, and produced by the organs of speech.

In the English language there are twenty-six letters, each representing one or more sounds.

The letters are divided into vowels and consonants.

The sounds are divided into vocals, sub-vocals, and aspirates.

Vowels represent vocal sounds; consonants represent sub-vocal and aspirate sounds.

Vocals are unobstructed voice sounds; sub-vocals are obstructed voice sounds; and aspirates are breath sounds.

Vocal sounds are simple and compound.

TABLE OF SIMPLE VOCALS.

1. ä as in arm, far, car.	7. ī as in it, ill, in.
2. a " all, or, law.	8. ö " on, dog, what.
3. å " dare, fare.	9. oo " ooze, rule, moon.
4. å " at, can, lad.	10. öö " book, good, püt.
5. ē " eve, me, the.	11. ēr " hēr, tērn, sīr.
6. ē " ell, end, met.	12. ü " up, sup, us.

Compound vocals are composed of two simple vowel sounds.

TABLE OF COMPOUND VOCALS.

13. a as in ale,	has the sound of	ā+ē.
14. i " ice,	"	ā+ī.
15. o " old,	"	ō+oo.
16. ou " out, now,	"	ā+oo.
17. oi " oil, joy,	"	ā+ī.
18. u " use, few,	"	ī+oo.

TABLE OF SUB-VOCALS.

19. b as in boy, ebb, bat.	27. m as in man, me.
20. d " did, dog, die.	28. n " run, on, an.
21. g " gag, go, wag.	29. ng " sing, ring.
22. j " judge, joy, wedge.	30. l " lo, hill, will.
23. v " valve, wave, vale.	31. r " roar, rear, row
24. th " thee, this, breathe.	32. w " we, way, war.
25. z " zeal, zone, rise.	33. y " yes, yet, year.
26. zh " azure, measure.	

TABLE OF ASPIRATES.

34. p as in pipe, cap.	39. th as in thin, think.
35. t " top, met.	40. s " see, hiss, dice.
36. k " back, chasm.	41. sh " she, wish.
37. f " fife, laugh.	42. h " horse, home.
38. ch " church, which.	43. wh " what, when.

COMPOUND CONSONANTS.

44. x sounds like k+s or g+z, as in ox, locks, exact.
45. qu sounds like k+w—, as in quart, quarter.

LESSON II.

ANALYSIS OF VOICE.

The proper delivery of words depends on *voice*, articulation, and expression.

Voice is produced by the vibration of the edges of the glottis, caused by the breath passing over the vocal cords (which are situated in the larynx), and through the cavities of the mouth and nose.

Perfect control of the *breath* and *vocal organs* will produce a clear, full, and resonant voice.

HINTS FOR THE MANAGEMENT OF THE BREATH.

- I. Always inhale through the nostrils.
- II. Take a deep inspiration, expanding the abdomen, waist and chest.
- III. Keep the lungs well inflated while reading or speaking.

MUSCULAR DEVELOPMENT OF THE CHEST.

Position—Expand the chest and the upper part of the body as if defying a blow, and you have the active chest.

Relax the muscles and let the chest fall as if fatigued, and you have the passive chest.

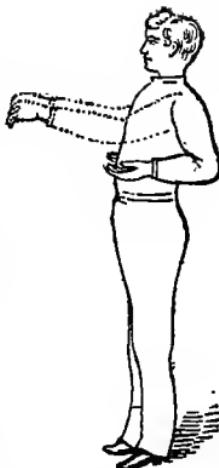


LESSON III.

I.—CHEST EXPANSION.

Position—Elbows sharply bent and close to the side, fore-arm horizontal, fingers curved, palms upward. Take a deep inspiration. Hold the breath.

1. Extend the arms forward with force, relaxing the muscles and opening the hands, palms downward.
2. Bring the arms energetically back to their former position, expanding the chest as much as possible.
3. Expel the breath through the nostrils, take a fresh inspiration, and repeat from first movement.



II.—SHOULDER MOVEMENTS.

Position—Arms falling easily at the side. Take a full breath.

1. Bring the shoulders forward, contracting the chest.
2. Throw the shoulders back and down, expanding the chest.
3. Repeat these two movements with expiration and inspiration of the breath.

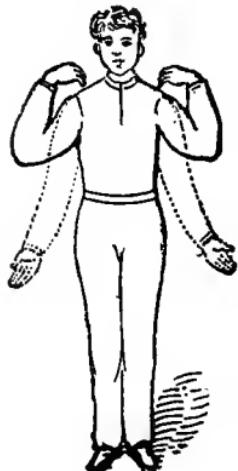
III.—SHOULDER MOVEMENTS,—ARMS BENT.

Position—Fingers curved at the side of the shoulders, palms forward, fore-arms vertical.

1. Bring the hands, palms inward, nearly touching each other about three inches from the chin.

2. Throw the fore-arms back, as in last position, fingers curved, palms outward.

3. Repeat with expiration and inspiration.



DEVELOPMENT OF THE LUNGS.

1. Bring the tips of the fingers to the shoulders, inhaling the breath through the nostrils at the same time.

2. Strike downward and forward, curving the fingers with the palms front, and expelling the breath through the nostrils with the movement. In this movement keep the body steady and let the expulsion be done

by the abdominal muscles and diaphragm.

PERCUSSION OF THE CHEST.

Place the closed hands on the chest, with the elbows at the side. Take a deep inspiration through the nostrils. Hold the breath.

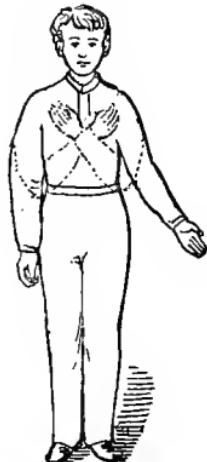
1. Strike on the chest rapid percussive blows with the hand from the elbow.

2. Expel the breath through the nostrils, inhaling deeply. Repeat the first movement.

N. B.—The blows should be light at first. When the practice is easy, they may be increased in force, but always free from violence.



PERCUSSION WITH ARM MOVEMENTS.



Position—Let the hands fall easily at the side; take a full breath.

1. Swing the arms from the shoulder alternately, giving elastic but not heavy blows upon the chest, below the collar-bone. Give two blows with each hand.

2. Exhale and inhale the breath as in the preceding exercises.

LESSON IV.

EXERCISES IN BREATHING.

1. Relax the muscles of the chest. Take a full breath, expanding the chest to its fullest capacity. Exhale gradually.
2. Expand the sides while inhaling. Exhale gradually.
3. Inhale, expanding the entire waist as if trying to burst a belt. Expel the breath by contracting the whole waist.
4. Inhale, directing the will to the muscles of the back and expand them as much as possible. Expel, drawing these muscles inward.
5. Breathe deeply, expanding the chest and waist. Hold the breath as long as possible. Expel slowly.
6. "Inhale slowly, exercising the will upon all parts of the body simultaneously. Exhale slowly. This is an intense form of what should be the natural habit of breathing."

N. B.—Inhale and exhale through the nostrils. Commence gradually and discontinue if any sensation of dizziness is experienced. Persons not accustomed to habits of full breathing will derive special advantages from these exercises.

LESSON V.

EXERCISES IN BREATHING.—CONTINUED.

Stand perfectly erect, the weight of the body resting on one foot, the other in advance, the arms

akimbo, with fingers pressing on the abdominal muscles in front and the thumbs on the dorsal muscles each side of the spine, the chest fully expanded, the shoulders held backward and downward.

Inhale slowly until the lungs are well expanded, retain the breath a moment, exhale slowly; repeat six times in succession.

Inhale quickly; exhale through the mouth slowly and quietly, as in natural breathing, retaining the active chest. Repeat six times.

Expand the lungs to their utmost capacity, expel slowly through the open mouth, gently sounding the letter *h*; repeat six times. This exercise is called effusive breathing.

Expand the lungs as before, expel with force as in a whispered cough; repeat six times. This exercise is called expulsive breathing.

Expand the lungs as usual, expel suddenly with great force as if whispering loudly "*who*" to a person in the distance; repeat six times. This is called explosive breathing.

N. B.—Avoid irritating the throat. Whenever the exercise causes coughing, the effort is too violent.

LESSON VI.

ANALYSIS OF VOCAL ORGANS.

The glottis is the opening at the upper part of the larynx.

The larynx is at the top of the windpipe, and is the organ of voice. It is susceptible of a multitude of changes, affecting the pitch, force, and quality of the voice.

The passage between the larynx and mouth is called the pharynx, and is susceptible of various degrees of expansion and contraction.

In front of the pharynx is the mouth, which is thrown open by the movement of the lower jaw, and produces the full effect of a round, smooth, and agreeable tone.

At the top of the pharynx, behind the soft palate, is the entrance to the nasal passages. When the soft palate is raised it prevents the breath from passing into the nose, and when it is depressed the breath flows through the nostrils as well as into the mouth.

THE VOCAL ORGANS.

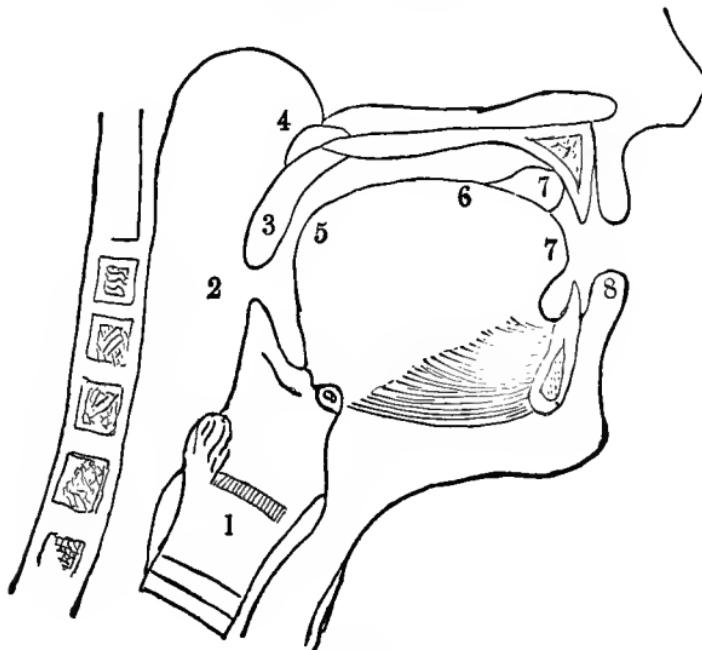


FIG. 7.

1. Larynx.	2. Pharynx.	3. Uvula.
4. Nasal Passage.	5. Base of Tongue.	6. Top of Tongue.
7-8. Point of Tongue.	8. Lips.	9. Glottis.

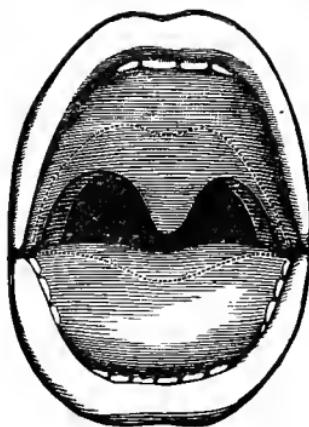


FIG. 8.

Interior of the mouth when the tone is impure.



FIG. 9.

Interior of the mouth when the tone is pure.

LESSON VII.

TONES.

Tones are *pure* or *impure*.

Pure tone is that quality of voice in which all the breath is converted into a clear, round, smooth, and agreeable sound. It is free from nasal or impure quality.

Impure tones are used in expressing malignant feelings, passions, personations, and mimicry.

Pure tone is used more than any other quality of voice, and should be cultivated. The most severe and sustained exercise of the voice in pure tone, if pitched in the right key, will strengthen and invigorate the lungs and throat and give a healthful stimulus to the vital organs.

Commence with the sound of *ah*, as that is the most open sound.

If *ah* is produced in a deep, full tone, the palate and the uvula will rise, while the tongue lies flat, and the top of the windpipe descends as in Fig. 9.

If *ah* is produced in a nasal tone, the uvula will fall and appear to touch the tongue, as in Fig. 8.

“To think a gape” will place the vocal organs in position for pure tones.

EXERCISES IN VOCAL TONES.

Active chest.—Inhale the breath until the abdomen, waist and chest are expanded. Keep the head erect but not stiff, and the chest and shoulders firm and steady. The effort is made by the working of the muscles of the abdomen and the relaxation and contraction of the diaphragm.*

1.

Sound *ä, a, ö, öö, ā, ē*, sending the voice out in a straight column, as follows:—

2.

Sound the vocals with one breath, as follows:—

3.

Sound the vocals with one breath, breaking the sound at the beginning of each one:—

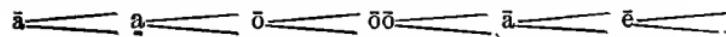
*The diaphragm is the muscle separating the chest from the abdomen, and by its muscular contraction and dilatation, assists inspiration and expiration.

Sound each vocal, commencing softly, advance to greater force, then gradually decrease the sound :—



5.

Sound each vocal explosively, as follows :—

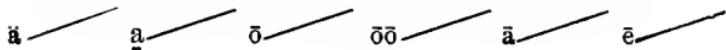


6.

Sound each vocal in a powerful and distinct whisper, as if calling to a person at a distance.

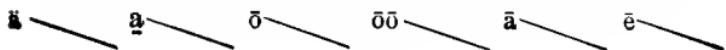
7.

Sound each vocal as if asking a question —



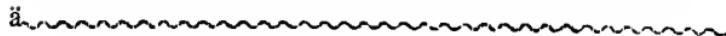
8.

Sound each vocal as if answering a question :—



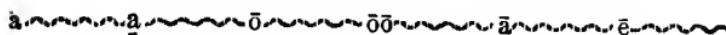
9.

Sound each vocal, as in laughing, as follows :—



10.

Sound each vocal rapidly, as in laughing :—



NOTE.—The above vocal sounds are the sounds from which all other vocal sounds are derived.

LESSON VIII.

EXERCISES IN CONSONANTS IN THE ORDER OF THEIR FORMATION.

In practicing *across* the page, the position of the mouth is similar for each letter. In practising *vertically*, the action begins with the lips and recedes toward the back of the mouth, passing from a whisper to voice, as p to b.

ASPIRATE.		SUB-VOCAL.	
Name.	Sound.	Name.	Sound.
p	as in pipe, cap.	b	as in boat, bat.
wh	" why, when.	w	" wine, we.
f	" fat, fife.	v	" vine, vat.
th	" thin, pith.	th	" then, that.
s	" sin, sis.	z	" zone, zoe.
t	" top, too.	d	" dog, day.
sh	" shad, sure.	zh	" azure, vision.
h	" hat, home.	y	" yet, yes.
k	" kite, kine.	g	" gag, go.
ch	" chain, such.	j	" jump, joy.

LIQUIDS.

Liquids are sub-vocals that may be prolonged.

Name.	Sound.	Name.	Sound.
m	as in man, mum.	r	as in rear, rank.
n	" nun, name.	ng	" sing, singing.
l	" lame, lull.		

The correct sounding of consonants in words is necessary to perfect articulation, and is also indispensable to intelligent speech.

LESSON IX.

VOWELS AND CONSONANTS.

Correct enunciation depends on the distinct utterance of the proper sound of the vowels and consonants contained in a word.

Practice the following words, giving the proper sounds to the vowels and consonants.

1. Assume the proper position ; inhale through the nostrils ; open the mouth as wide as possible ; raise the palate ; the larynx and base of tongue depressed ; the lower jaw dropped ; commence each word softly, advance to greater force and then gradually decrease the sound.

2. Sound each word with one breath, pausing after each sound as follows: b-ä-m.

3. Sound each word in a powerful and distinct whisper.

4. Pour them forth as if calling to a person afar off.

EXERCISES.

1. Arm, balm, calm, palm, farm.

2. Awe, ball, call, pall, fall.

3. Ho, bow, flow, go, row, lo, no.

4. Coo, do, who, pool, rue.

5. Way, gay, main, pain, rain.

6. Eel, seal, feel, peel, reel.

7. Inhale through the nostrils, expanding the lungs to the greatest capacity ; expel the breath by counting 1, 2, 3, 4, 5, 6, etc.

LESSON X.

CONSONANTS ARRANGED ACCORDING TO THE ACTION
OF THE ORGANS OF SPEECH.

LABIALS.

Labials or lip sounds are made chiefly with the lips; there is a firm compression of the lips to arrest the escape of the breath; then the lips are suddenly separated, as follows:—

p as in pipe.		b as in bab.		m as in mum.
w " woe.		v " vive.		f " fife.

DENTALS.

Dentals or teeth sounds are made by the tongue, pressing on the teeth or the gums, as follows:—

t as in tat.		d as in did.		th as in thin.
th " the.		zh " azure.		sh " she.
s " sis.		z " zuz.		ch " etch.
		j " judge.		

PALATALS.

Palate sounds are made by the tongue pressing on the palate, as follows:—

k as in kirk.		g as in gay.		y as in ye.
---------------	--	--------------	--	-------------

NASALS.

Nasals sounds are made by the tongue pressing against the gums above the upper front teeth, the sound passing through the nose, and the lips open. Ng is sounded by drawing back and elevating the tongue against the veil of the palate so that the sound becomes thoroughly nasal.

n as in nun.		ng as in sing.		nk as in ink.
--------------	--	----------------	--	---------------

ASPIRATE.

Aspirate sounds are made by a simple effort of the breath as follows:—

h as in ha.

LINGUALS.

Linguals depend on the action of the tongue, which is raised, the tip pressing gently against the roof of the mouth, touching the ridge of the upper front teeth.

l as in lull. | r as in roar.

LESSON XI.

ARTICULATION.

Articulation consists in giving every sound in a syllable or word proper utterance, and in making a distinction between the syllables of which words are composed, according to the standard of pronunciation.

Pronounce each of the following words. Do not fail to complete the sound of every consonant by restoring the vocal organs to their normal state:—

1. Slowly, taking breath between each sound.
2. Rapidly and energetically.
3. In whispers.

ASPIRATE CONSONANTS.

Pity, pulp, peter, paper, fitter, falter, filter, laugh, rough, thin, tent, taller, elk, wash, post, posts, health, height, milk, nymph, strength, call'st, roll'st, heal'st, trust, trusts, straightest, sect, church, shrine, shrub.

VOICE CONSONANTS.

Blame, brave, bleed, blow, blest, bread, drain, barb, orb'd, disturb'd, gorg'd, barr'd, bulbs, delve, barbarous, babe, eggs, stabb'd, builds, guinea, groat, giddy, giggling, deadly, adjudged, fatigued, vulgar, vague.

DIFFICULT DOUBLE AND TRIPLE CONSONANT ENDINGS.

And, buds, wasp, alps, gulfed, tenths, lengths, ringst, depths, droopst, laughest, asps, helpst, twelfths, attemptst, thinkst, precincts, overwhelmst, sixths, tests, charmst, diggst, hundredst, beggdst, catchdst, actst, tasks.

LESSON XII.

DIFFICULT COMBINATIONS.

1. A big black bug bit a big black bear. (Repeat.)
2. Did you say a notion or an ocean?
3. I snuff shop snuff; do you snuff shop snuff?
4. He crossed wastes and deserts and wept bitterly.
5. The sun shines on the shop signs.
6. Would that all difference of sects were at an end.
7. The old cold scold sold a school coal-scuttle.
8. Eight great gray geese grazing gaily into Greece.
9. The cat ran up the ladder with a lump of raw liver in her mouth.
10. Amos Ames, the amiable aeronaut, aided in an aerial enterprise at the age of eighty-eight.

11. Thou bridl'dst thy tongue, wreath'dst thy lips with smiles, imprison'dst thy wrath, and truckl'dst to thine enemy's power.

12. Thou reason'dst falsely, harden'dst thine heart, smother'dst the light of thine understanding, hearken'dst to the words of lying lips, and doom'dst thyself to misery.

13. Thirty-three thousand and thirty-three thoughtless youths thronged the thoroughfare and thought that they could thwart three thousand thieves by throwing thimbles at them.

14. His exclamation was, "chaste stars," not "chase stars."

15. Sheba Sherman Shelly sharpened his shears and sheared his sheep.

16. Benjamin Bramble Blimber, a blundering banker, borrowed the baker's birchen broom to brush the blinding cobwebs from his brain.

17. Some shun sunshine ; do you shun sunshine ?

18. Man *wants* but little here below, nor wants that little long.

19. Foreign *travel* enlarges and liberalizes the mind.

20. Some sell sea-shells ; do you sell sea-shells ?

21. Don't run along the wrong lane.

22. Percival's *acts* and extracts.

23. He *boasts*, he *twists* the *texts* to suit the several sects.

24. He sawed six sleek slim saplings.

25. Thou wreath'dst and muzzledst the far-fetched ox.

26. Amidst the mists, he thrusts his fists against the posts.

27. The ineligibility of the preliminaries is unparalleled.
28. The swan swum over the sea, well swum swan.
29. Theophilus Thistle, the successful thistle sifter, in sifting a sieve of unsifted thistles, thrust three thousand thistles through the thick of his thumb.
30. Such individual irregularities are generally irremediable.
31. He acted contrary to the peremptory injunctions that were given.
32. Execrable Xantippe exhibited extraordinary and excessive irritability.
33. The rough and rugged rocks rear their hoary heads high on the heath.
34. We alienate many by requiting a few with supernumerary gratuities.
35. An inalienable eligibility of election, which was of an authority that could not be disputed, rendered the interposition of his friends altogether supererogatory.
36. Whelpy Whewell White was a whimsical, whining, whispering, whittling whistler.

LESSON XIII.

RECREATIONS IN ARTICULATION.

A day or two ago, during a lull in business, two little boot-blacks, one white and one black, were standing at the corners doing nothing, when the white boot-black agreed to black the black boot-black's boots. The black hoot-black was of course willing to have his boots blacked by his fellow boot-

black, and the boot-black who had agreed to black the black boot-black's boots went to work.

When the boot-black had blacked one of the black boot-black's boots till it shone in a manner that would make any boot-black proud, this boot-black who had agreed to black the black boot-black's boots refused to black the other boot of the black boot-black until the black boot-black, who had consented to have the white boot-black black his boots, should add five cents to the amount the white boot-black had made blacking other men's boots. This the boot-black whose boot had been blacked refused to do, saying it was good enough for a black boot-black to have one boot blacked, and he didn't care whether the boot that the white boot-black hadn't blacked was blacked or not.

This made the boot-black who had blacked the black boot-black's boot as angry as a boot-black often gets, and he vented his black wrath by spitting upon the blacked boot of the black boot-black. This roused the latent passions of the black boot-black, and he proceeded to boot the white boot-black with the boot which the white boot-black had blacked. A fight ensued, in which the white boot-black who had refused to black the unblacked boot of the black boot-black blacked the black boot-black's visionary organ, and in which the black boot-black wore all the blacking off his blacked boot in booting the white boot-black.

Shrewd Simon Short sewed shoes. Seventeen summers' storms and sunshine saw Simon's small, shabby shop standing staunch, saw Simon's self-same sign still swinging, silently specifying: "Simon

Short, Smithfield's sole surviving shoemaker. Shoes sewed and soled superfinely." Simon's spry sedulous spouse, Sally Short, sewed shirts, stitched sheets, and stuffed sofas. Simon's six stout sturdy sons—Seth, Samuel, Stephen, Saul, Shadrach, and Silas, sold sundries. Sober Seth sold sugar, starch, spices; Simple Sam sold saddles, stirrups, screws; sagacious Stephen sold silks, satins, shawls; skeptical Saul sold silver salvers, silver spoons; selfish Shadrach sold shoe strings, soaps, saws, skates; slack Silas sold Sally Short's stuffed sofas.

Some seven summers since, Simon's second son, Samuel, saw Sophia Sophronia Spriggs somewhere. Sweet, sensible, smart Sophia Sophronia Spriggs! Sam soon showed strange symptoms. Sam seldom stayed at the store selling saddles, but sighed sorrowfully, sought Sophia Sophronia's society, sang several serenades slyly. Simon stormed, scolded severely, said Sam seemed so silly, singing such shameful, senseless songs.

"Strange Sam should slight such splendid summer sales," said Simon. "Strutting spendthrift! shatter-brained simpleton!"

"Softly, softly, sire," said Sally; "Sam's smitten—Sam's spied a sweetheart.

"Sentimental schoolboy!" snarled Simon; "Smitten! Stop such stuff!"

Simon sent Sally's snuff-box spinning, seized Sally's scissors, smashed Sally's spectacles, and scattered several spools. "Sneaking scoundrel! Sam's shocking silliness shall surcease!" Scowling Simon stopped speaking, starting swiftly shopward. Sally sighed sadly. Summoning Sam she spoke sweet sympathy.

“Sam,” said she, “sire seems singularly snappy: so, son, stop strolling, stop smoking segars, and spending specie superfluously; stop sprucing so; stop singing serenades,—stop short: sell saddles, son; sell saddles sensibly; see Sophia Sophronia Spriggs soon; she’s sprightly, she’s staple, so solicit and secure Sophia speedily, Sam.”

“So soon? so soon?” said Sam, standing stock still.

“So soon! surely,” said Sally, smiling, “specially since sire shows such spirit.”

So Sam, somewhat scared, sauntered slowly, shaking stupendously. Sam soliloquizes:

“Sophia Sophronia Spriggs Short—Sophia Sophronia Short, Samuel Short’s spouse—sounds splendid! Suppose she should say—she sha’n’t!”

Soon Sam spied Sophia starching shirts and singing softly. Seeing Sam, she stopped starching and saluted Sam smilingly. Sam stammered shockingly:

“Sp-sp-splendid summer season, Sophia.”

“Somewhat sultry,” suggested Sophia.

“Sar-sartin, Sophia,” said Sam. (Silence seventeen seconds.)

“Selling saddles still, Sam?”

“Sar-sar-sartin,” said Sam, starting suddenly. “Season’s somewhat soporific,” said Sam, stealthily staunching streaming sweat, shaking sensibly.

“Sartin,” said Sophia, smiling significantly. “Sip some sweet sherbet, Sam.” (Silence sixty seconds.)

“Sire shot sixty sheldrakes, Saturday,” said Sophia.

“Sixty? sho!” said Sam. (Silence seventy-seven seconds.)

"See sister Susan's sunflowers," said Sophia, sociably scattering such stiff silence.

Sophia's sprightly sauciness stimulated Sam strangely: so Sam suddenly spoke sentimentally: "Sophia, Susan's sunflowers seem saying, 'Samuel Short and Sophia Sophronia Spriggs, stroll serenely and seek some sequestered spot, some sylvan shade. Some sparkling spring shall sing soul-soothing strains; sweet songsters shall silence secret sighing; super-angelic sylphs shall—'"

Sophia snickered; so Sam stopped.

"Sophia," said Sam solemnly.

"Sam," said Sophia.

"Sophia, stop smiling. Sam Short's sincere. Sam's seeking some sweet spouse, Sophia. Speak, Sophia, speak! Such suspense speeds sorrow."

"Seek sire, Sam, seek sire."

So Sam sought sire Spriggs. Sire Spriggs said, "Sartin."

Seven short sabbaths later saw Sophia Sophronia Spriggs the smiling spouse of Simon Short's son Samuel.

LESSON XIV.

VOCAL SOUNDS.

The sound of *ä* not followed by *r* is frequently mispronounced, using the short sound. Examples—balm, calm, palm, psalm, calf, half, wrath, aunt, laugh, mustache.

The sound of *a* as in *ask, pass, dance*, etc, is fre-

quently pronounced with the short sound of *a* as in *at* by many educated speakers, although eminent orthoepists give it the sound of *ä*, or an intermediate sound marked *a*. This sound occurs chiefly in words ending in *ff, ft, ss, sk, sp, nce, nt, st*.

EXAMPLES.

aft	bombast	draft	last
after	bask	dance	lance
alas	basket	fast	lass
amass	blanch	graft	mass
aghast	branch	glass	mask
ask	craft	ghastly	mast
asp	class	grant	pass
advance	contrast	glance	pant
answer	cast	haft	plaster
ant	casket	hasp	pastor

Short *ɔ* should not be sounded like broad *a*, nor like Italian *à*.

EXAMPLES.

on	dog	log	off
often	soft	long	prong
song	strong	thong	gone

Webster says this sound is like broad *a* shortened.

Long *u* is often incorrectly sounded, like *oo* when preceded by *d, g, j, l, n, s, t, ch, th, wh, z*. Examples,—dubious, duke, duet, due, June, juice, jubilee, lunacy, lute, lucid, luminous, new, nude, neuter, nuisance, suit, sue, suicide, tune, tube, Tuesday, chew, illume, institute, thews, whew.

Long *u* represents the sound of *oo* after *r* and *sh*.

Examples.—Rude, true, grew, shute, fruit.

The sound of *a* as in *fare* should not be given the vanishing element *e*, as in *haven*. It is frequently pronounced with short *a*, although not sanctioned by orthoepists.

When *or* occurs in an accented syllable, followed by a vowel or by *r*, it has its regular short sound.

Examples.—*Orange*, *torrid*, *foreign*, *coral*, *corridor*, *coronet*.

Some orthoepists make a distinction in the sounds of *ur*, as in *urn*, *er* as in *her*, *ir* as in *first*; also *ear* as in *heard*, *or* as in *work*, *our* as in *scourge*, *yr* as in *myrtle*, *ar* as in *liar*, *uer* as in *guerdon*. Smart says, “Even in the refined classes of society in England, *sur*, *durt*, *burd*, etc., are the current pronunciation of *sir*, *dirt*, *bird*; and indeed, in all very common words it would be somewhat affected to insist on the delicate shade of difference.” See Webster’s Dictionary, *Principles of Pronunciation*.

LESSON XV.

VOWEL AND CONSONANT SOUNDS.

The article *a* is always given its long sound when emphatic. When unemphatic it becomes obscure, approaching the short vowel *u*.

The article *the*, when emphatic, is pronounced with *e* long. When unemphatic before a vowel, the *e* has the sound of short *i*, and before a consonant *th* only is sounded.

The sound of *s*, when followed by long ū, or the pronoun *you*, is often incorrectly changed to *sh*.

Examples.—We shall miss *you*. He will pass Utica.

ASPIRATE SOUNDS IN PLURALS.

The aspirate sound of *th* should be preserved in the plurals, as *truths*, *youths*, *breaths*, *withes*. The vocal sound *th* in the plurals, as *baths*, *laths*, *paths*, *moths*, *oaths*, *mouths*, *wreaths*.

In the adjective forms, as *blithe*, *lithe*, it is vocal; also, in the verb forms, *bathe*, *clothe*, *sheathe*, *wreathe*, etc.

ACCENT.

Accent distinguishes one syllable from another by a greater distinctness and loudness of pronunciation. In quite a large number of words there is a diversity of practice among good speakers as to the place of primary accent. Ease of utterance has some influence in deciding the syllable. In poetry, words are frequently used with an accentuation different from that adopted in ordinary speech.

The sound of short ū being the easiest of utterance, is often called the natural vowel. This sound is frequently used by careless speakers thus: *pütatūh* for potato, *enūmy* for enemy, *windūh* for window, will *yūh* for will you, *charūty* for charity, etc.

The following general principles indicate the tendencies of unaccented vowels.

Long ā and long ē tend toward short ī.

Examples.—*Sunday*, *village*, *before*, *society*, etc.

Italian ä, intermediate å, long and short o tend toward short ü.

Examples.—Dollar, compass, particular, tobacco, potato, labor, orator.

EXERCISES IN PRONUNCIATION.

“An Indian, attracted by the aroma of the coffee and the broth arising from the bivouac, and moving down the path, met a bombastic brave who was troubled with bronchitis. The Indian, being in dishabille, was treated with disdain by this blackguard, who called him a dog and bade him with much vehemence and contumely to leave his domain, or he would demonstrate with his carbine the use of a coffin and a cemetery. The Indian calmly surveyed the dimensions of his European antagonist and opponent, and, being sagacious and robust, and having all the combativeness of a combatant, shot this ruffian in the abdomen with an arrow.

“A young patriot with a black mustache, coming from the museum, laughingly said, ‘Bravo; you should be nationally rewarded by receiving the right of franchise; for I witnessed the altercation, and the evidence is irrefragable and indisputable that you have removed a nauseous reptile.’”

Roland sent Diana a ring set with onyx, a chalcedonic variety of stone, and hung a placard where he knew she would see it from her casement, but she steadfastly rejected his overtures, and ogled him as if he were a dromedary.

LESSON XVI.

VOCAL PRACTICE.

Practice the exercise as in Figs. 2, 3, 4, expelling the breath, uttering the sound *Ho*, in half whisper and half voice. Repeat six times.

Sound *ä* twice in a whisper, and the third time in voice with one breath.

<i>whisper</i>	<i>whisper</i>	<i>voice</i>
ah	ah	ah

Repeat six times.

Practice the exercise as in Figs. 2, 3, 4, converting breath into sound, uttering the exclamation *ha* each time. Avoid the violence which irritates the throat; do not send out breath mixed with voice, as in half whisper.

OROTUND VOICE

Is the symmetrical enlargement of pure voice, and is produced by a corresponding expansion of all the vocal organs. It is the grandest quality of the speaking voice. It is a full, clear, strong, smooth and ringing sound, rarely heard in ordinary speech except by careful cultivation. Dr. Rush describes the fine qualities of voice constituting the orotund in the following words:—

It is used to express whatever is grand, vast, or sublime.

By a fullness of voice is meant that grave or hollow volume which approaches to hoarseness.

By a freedom from nasal murmur and aspiration.

By a satisfactory loudness and audibility.

By a smoothness or freedom from all reedy or guttural harshness.

Persons possessing the orotund voice appear to be laboring under a slight degree of hoarseness. It is more musical and flexible than the common voice, and depends on cultivation and management. More depends on cultivation than natural peculiarity.

RULES TO BE OBSERVED IN THE OROTUND VOICE.

1. Take a deep breath, contracting the muscles of the abdomen.
2. Let the pharynx or back part of the mouth be well expanded.
3. The tongue depressed.
4. The uvula raised.
5. The larynx depressed.
6. The breath or voice directed in a vertical stream, with great boldness and firmness.

EXAMPLES.

1. It took Rome three hundred years to die; and our death, if we perish, will be as much more terrific as our intelligence and free institutions have given to us more bone and sinew and vitality. May God hide me from the day when the dying agonies of my country shall begin! O, thou beloved land, bound together by the ties of brotherhood and common interest and perils, live forever—one and undivided.

2. O thou that rollest round as the shield of my fathers! Whence are thy beams, O sun! thy everlasting light?

3. Thy right hand, O Lord, is become glorious in power: thy right hand, O Lord, hath dashed in pieces the enemy, and in the greatness of thine excellency thou hast overthrown them that rose up

against thee: thou sendest forth thy wrath, which consumed them as stubble, and with the blast of thy nostrils the waters were gathered together: the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

LESSON XVII.

QUALITY OF PURE AND OROTUND VOICE.

Quality of voice depends on *pitch, force, stress and movement.*

PITCH.

Pitch signifies the place in the musical scale on which the element, syllable, or word is sounded, or the key-note of the voice in reading or speaking.

The speaking voice in good utterance, seldom rises higher than a sixth above the lowest note of its compass.

Pitch is produced by the elevation or depression of the larynx, and by the increased or diminished size or capacity of the throat. Low or grave sounds appear to come from the chest, caused by the depression of the larynx, and high or acute tones from the head, caused by the elevation of the larynx.

Pitch is either very low, low, middle, high, or very high.

Low pitch is adapted to solemn, sublime, and grand passages.

Middle pitch is adapted to ordinary, unimpassioned conversation.

High pitch is adapted to gay and joyous emotions, also for triumph and exultation, or for the extremes of grief and alarm.

GAMUT FOR VARYING THE PITCH OF THE SPEAKING VOICE.

Arranged by Lewis.

10th.	E— <i>mi.</i>	John, get np, you lazy hoy.	<i>Falsetto.</i>
9th or 2d, full tone.	D— <i>re.</i>	In the lost battle borne down by the flying, Where mingle war's rattles with groans of the dying.	High wailing tone like a chant.
8th (oct've), full tone.	C— <i>do.</i>	Up, comrades! up! in Rokeybys halls Ne'er he it said our courage falls!	Very high, for joy or alarm.
7th pitch, semitone.	B— <i>si.</i>	Oh mercy! dispel Yon sight, that it freezes my spirit to tell.	High, for pathos.
6th pitch, full tone.	A— <i>la.</i>	To arms! to arms! to arms! they cry, Grasp the shield, and draw the sword; Lead us to Philipp's lord, Let us conquer him, or die.	High tone.
5th pitch, full tone.	G— <i>sol.</i>	Come one—Come all! This rock shall fly From its firm base as soon as I.	Bold and dominant tone.
4th pitch, full tone.	F— <i>fa.</i>	Oh, how wretched Is that poor man that hangs on princes' favors.	Grave tone.
3d pitch, semitone.	E— <i>mi.</i>	'Tis the eternal law that where guilt is, Sorrow shall answer it.	Pathos and solemnity.
2d pitch, full tone.	D— <i>re.</i>	Oh look, my son, upon yon sign Of the Redeemer's grace Divine.	Reverential solemnity.
1st pitch, full tone.	C— <i>do.</i>	If this same were a churchyard where we stand, And thou possessed with a thons- and wrongs.	Deepest tone of awe.

FORCE.

Force relates to the loudness of the sound; the degrees of which may be described as subdued, moderate, energetic and vehement.

NOTE.—An improper and unscientific exercise of force often marks the delivery of public speakers, and has a tendency, more than any other cause, to injure the vocal organs, and often to ruin them for life; but proper discipline and culture develop their power, and improve the general health.

LESSON XVIII.**STRESS.**

Stress relates to the application of force to the different parts of the word or sound.

Stress has three leading forms, viz.:—

1. Radical.
2. Median.
3. Vanishing.

RADICAL STRESS.

Radical stress is the application of force to the first part of the vocal sound. It is sudden and quick. “The breath is held for a moment and then sent out suddenly with a clear, distinct, and cutting force.”

It is used to express intense feeling and emotion.

“It is this which draws the cutting edge of words across the ear, and startles even stupor into attention; this which lessens the fatigue of listening and outvoices the stir and rustle of an assembly.”

—*Dr. Rush.*

“The utter absence of radical stress bespeaks timidity and indecision, confusion of thought, and feebleness of purpose. The right degree of this function indicates the manly, self-possessed speaker.”
—Murdoch and Russell.

Sound each vocal quick and loud six times:—

ă > ō > ā > ōō > ĕ >

Give the following examples, with proper spirit. Bring out the emphatic words with intense force; keep the voice within range, not too high.

EXAMPLES.

1. *Rise! father, rise! 'tis Rome demands your help!*
2. *Out with you!—and he went out.*
3. *Hold! hold for your lives!*
4. *Forward the Light Brigade!*
5. *To arms! to arms! to arms! they cry.*
6. *Down, soothless insulter!*
7. *Go from my sight! I hate and I despise thee!*
8. *Rouse ye Romans! rouse ye slaves!*
9. *He dares not touch a hair of Cataline!*
10. *The foe, they come! they come!*
11. *Hence! home! ye idle creatures! get you home!*
12. *You blocks! you stones! you worse than senseless things!*
13. *Fret! 'till your proud heart breaks!*
14. *If it will feed nothing else, it will feed my revenge!*
15. *Back to thy punishment, false fugitive!*
16. *Lord Angus, thou hast lied!*

LESSON XIX.

MEDIAN STRESS.

Median stress is the application of force to the middle of the vocal sound.

Commence the sound in a very subdued tone; gradually increase until the sound is full and deep, then gradually diminish in force to the close.

It is used to express pathos, solemnity, reverence, sublimity, devotion, and grandeur. It should be applied in different degrees, according to the sentiment.

Median stress is one of the greatest beauties in reading,—although carried to excess, it becomes a fault,—and should be judiciously used.

EXAMPLES.

1. ä ◇ ö ◇ á ◇ öö ◇ é ◇
2. *Woe* unto thee, Chorazin. *Woe* unto thee, Beth-saida.
3. Then age and want, *oh* ill matched pair,
 Show man was made to mourn.
4. *Roll on*, thou deep and dark blue ocean, *roll*.
5. *Blow*, bugle, *blow*; set the wild echoes *flying*.
6. *Oh* the wild charge they made.

VANISHING STRESS.

Vanishing stress is the application of the voice to the last part of the vocal sound. It commences with a light and gentle sound, which gradually increases in volume, and suddenly terminates with a heavy and violent sound. It is one of the best exer-

cises for strengthening the voice. It is used to express determined purpose, earnest resolve, stern rebuke, astonishment, contempt, horror, revenge, and hate.

EXAMPLES.

1. ä < ö < ä < öö < è <
2. *I won't! I shan't!*
3. *Thou slave! thou wretch! thou coward!*
4. *Thou little valiant, great in villainy!*
5. *Thou ever strong upon the strongest side;*
6. *Thou fortune's champion!*
7. *I an itching palm?*
8. *You know that you are Brutus that speaks this,*
9. *Or by the gods this speech were else your last!*
10. *I tell thee, thou art defied!*
11. *Hence! horrible shadow, hence!*
12. *I say you are not!*
13. *I hate him.*

LESSON XX.

DERIVATIVE FORMS OF STRESS.

1. Thorough stress.
2. Compound stress.
3. Intermittent stress.

THOROUGH STRESS.

Thorough stress is the application of the force of the voice to the whole extent of the vowel sound. It is used in expressing joy, exultation, lofty command, indignation, and bravado.

EXAMPLES.

1. ä — ö — ā — öö — ē —

2. *Fire! Fire! Fire!*

3. Hurrah! hurrah for Sheridan!

Hurrah! hurrah for horse and man!

4. *Princes! potentates! warriors!*

The flowers of heaven

Once yours, now lost;

Awake! arise! or be forever fallen!5. Rejoice, ye men of Algiers, *ring* your *bells!*

King John, your king and England's, doth appear,

Open your *gates* and give the victor *way!*

(This is a vigorous shouting exercise. The chest must be expanded to its greatest capacity, the mouth well opened, using the utmost force without violence. It is invigorating and agreeable, and will give strength to the lungs and volume to the voice.)

LESSON XXI.

COMPOUND STRESS.

Compound stress is the application of the force to the first and last parts of the sound. It is the union of the radical and vanishing stress on the same sound, and is used to express surprise, contempt and mockery, or sarcasm.

EXAMPLES.

1. ä >< ö >< ā >< öö >< ē ><

2. Gone to be *married!* Gone to swear a peace!

It is not so ; thou hast mis-spoke, mis-heard ;

Be well advised ; tell o'er thy tale again,
It cannot be ; thou dost but *say* 'tis so.

3. *Banished from Rome.*

4. *Smile on*, my lords:

I scorn to count what feelings, withered hopes,
 Strong provocations, bitter, burning wrongs,
 I have within my heart's hot cells *shut up*
 To leave you in your lazy dignities;
 But here I stand and *scuff* you ; here I fling
Hatred and full *defiance* in your face.

INTERMITTENT STRESS.

Intermittent stress is a tremulous effort of the voice ; the force is broken, it is used to express feeble and broken utterance of age, sickness, and grief.

EXAMPLES.

1. à~~~~~ ð~~~~~ à~~~~~ ðð~~~~~ è~~~~~
2. Pity the *sorrows* of a *poor old man*,
Whose trembling limbs have borne him to your door.
3. *He's sinking! he's sinking!*
 Oh, what shall I do?

LESSON XXII.

MOVEMENT.

Movement of voice is the rate at which we speak.

Words are uttered slowly, moderately, and rapidly, according to the nature of the sentiment to be expressed.

Slow movement is used to express reverence, sublimity, amazement, awe and horror.

Moderate movement is used in narrative, essays, and newspaper articles.

Rapid movement is used to express joy, anger, or excitement.

"Appropriate utterance accommodates the movement of voice to every mood of thought, from the slowest prolonged and lingering utterance of deep contemplation and profound awe, to the swift and rapid strains of lyric rapture and ecstasy. Utterance to be natural and effective must have the genuine expression of its appropriate movement. Solemnity cannot exist to the ear without slowness—gayety without briskness of utterance, gravity without sedate style, nor imagination without a lively movement."

The three principal faults in movement are, uniform slowness or drawling, uniform rapidity, or uniform moderate movement.

"Perfect command of every degree of movement is indispensable to the appropriate expression of the different forms of thought and emotion."

QUANTITY.

Quantity is time upon words. It is prolonged or shortened according to the nature of the meaning of the word. The word *long* should receive more time than *short*, though the latter contains more letters.

Words of dignity require long quantity.

Words of impatience or sudden action require short quantity.

LESSON XXIII.

INFLECTIONS.

Inflections are slides of the voice used in reading or speaking, to give better expression; also to give emphasis.

Inflections are *rising* and *falling*: both are united in the *circumflex*.

RISING INFLECTION.

Rising inflection denotes uncertainty, interrogation, and incompleteness of idea.

EXAMPLES.

1. Are you going home?
2. Shall I know your answer?
3. Hast thou ever known the feeling I have felt,
when I have seen,
Mid the tombs of aged heroes,
Memories of what hath been—
What it is to view the present
In the light of by-gone days;
From an eminence to ponder
Human histories and ways?
4. Was it the chime of a tiny bell,
That came so sweet to my dreaming ear,
Like the silvery tones of a fairy's shell,
That he winds on the beach so mellow and
clear,
When the winds and the waves lie together
asleep,
And the moon and the fairy are watching the
deep,

She dispensing her silvery light,
 And he his notes so silvery quite,
 While the boatman listens and ships his oar,
 To catch the music that comes from the
 shore?

FALLING INFLECTION.

Falling inflection denotes positiveness, confidence, and determination or completion of idea.

EXAMPLES.

1. A wise son maketh a glad father, but a foolish son is the heaviness of his mother.
2. Shakspeare was the greatest tragic writer.
3. The war is ended.
4. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment, independence now, and independence forever.
5. Art is never art till it is more than art. The finite exists only as to the body of the infinite. The man of genius must first know the infinite, unless he wishes to become, not a poet, but a maker of idols.

EXAMPLES IN RISING AND FALLING INFLECTION.

Tonch.—How old are you?

Will.—Five and twenty, sir.

Tonch.—A ripe age. Is thy name William?

Will.—William, sir.

Tonch.—A fair name. Wast born i' the forest, here?

Will.—Ay, sir, I thank God.

Tonch.—Thank God? a good answer. Art rich?

Will.—Faith, sir, so-so.

Tonch.—So-so is good, *very* good;—very excellent good: and yet, it is not; it is but so-so.

CIRCUMFLEX.

The circumflex is a combination of the rising and falling inflection on the same syllable or word.

The falling circumflex terminates on the downward slide.

The rising circumflex terminates on the upward slide.

The circumflex inflections express *irony*, *sarcasm*, *doubt*, *mockery*, *reproach*, and *wonder*.

EXAMPLES.

1. It is vastly easier for you, Mistress Dial, who have always, as everybody knows, set yourself up above me—it is vastly easier for you, I say, to accuse other people of laziness.

2. My father's trade! now really that's too bad.

My father's trade! why, blockhead, are you mad?

My father, sir, did never stoop so low—

He was a gentleman, I'd have you know.

3. The common error is, to resolve to act right after breakfast, or after dinner, or to-morrow morning, or next time, but now, just now, this once, we must go on the same as ever.

4. Now, in building of chaises, I tell you what,

There is always somewhere a weakest spot;

And that's the reason, beyond a doubt,

A chaise breaks down, but doesn't wear out.

LESSON XXIV.

PAUSES.

There are two kinds of pauses in reading,—*Grammatical* and *Rhetorical*.

The *grammatical* pause is indicated by the marks of punctuation, as follows: The comma (,), semi-colon (;), colon (:), and period (.); also interrogation (?), exclamation (!), dash (—), parenthesis (), and quotation marks (“.”). These are pauses which divide composition into sentences, and sentences into sections.

These pauses are of great importance, as a disregard of them in reading will very frequently destroy the sense completely or change the meaning from what it should be.

Rhetorical pause depends on the construction of the sentence, and is one of the chief means of distinctness in the expression of thought. It consists in suspending the voice before or after the utterance of an important thought. The pause *before the principal word* excites curiosity and expectation; the pause *after* the principal word carries the mind back to what has been said. “It should not be repeated too frequently; for as it excites strong emotions, and of course raises expectations; if the importance of the matter be not fully answerable to such expectations it occasions disappointment and disgust.” Sense and sentiment are the best guides in the use of the pause.

PARENTHESIS.

A sentence or certain words inserted in a sentence, which interrupts the sense or natural connec-

tion of words, but serves to explain or qualify the sense of the principal sentence.

Parenthesis should be read more rapidly and in a more subdued tone, making a short pause before commencing, and resuming the former pitch and tone at the principal sentence.

•
EXAMPLES.

1. Know then this truth, (enough for man to know,)

Virtue alone is happiness below.

2. Oh, woman ! though only a part of man's rib, (If the story in Genesis don't tell a fib,)

Should your naughty companion e'er quarrel with you

You are certain to prove the best man of the two.

3. I have seen charity (if charity it may be called,) insult with an air of pity.

4. Know ye not, brethren (for I speak unto them that know the law), that the law hath dominion over a man as long as he liveth ?

5. I am happy, said he (expressing himself with the warmest emotion), infinitely happy in seeing you return.

LESSON XXV.

EMPHASIS.

Emphasis gives prominence to certain words and phrases, and may be expressed by an increase of force or stress.

“ Emphasis is in speech, what coloring is in paint-

ing. It admits of all degrees, and must, to indicate a particular degree of distinction, be more or less intense, according to the ground word or current melody of the discourse."

"No certain rules can be given to guide the student in the employment of emphasis. If the voice be clear, full, flexible, and under the control of the will, he will be able to express what he fully understands and strongly feels in an effective manner, without the aid of rules. The best advice to the student upon this point is to study his subject until he thoroughly understands it, and then practise upon until he can express it to his own satisfaction."

EXAMPLES.

"In *Homer*, we discern all Greek *vivacity*; in *Virgil* all the Roman *stateliness*. *Homer's* imagination is by much the more *rich* and *copious*; *Virgil's* the more *chaste* and *correct*. The strength of the *former* lies in his power of *warming* the *fancy*; that of the *latter* in his power of *touching* the *heart*. *Homer's* style is more *simple* and *animated*; *Virgil's* more *elegant* and *uniform*. The *first* has on many occasions a *sublimity* to which the *latter* never attains; but the *latter* in return never *sinks* below a certain degree of *epic dignity* which cannot so clearly be pronounced of the *former*."

CADENCE.

Cadence is the natural termination of the voice at the close of a sentence or phrase. It may have the descending or ascending slide, or it may close with no slide whatever.

A sentence expressing a complete thought, and

which is not affected by another phrase or clause preceding or following it, should always terminate with a downward slide ; but for modified sentences no invariable rule can be given ; we must be guided by the ideas to be expressed.

Expression in reading depends greatly on Cadence.

EXAMPLES.

1.

1, 2, 3, 4, 5, 6, a, e, i, o, u.

2.

Smith, Chambers, Butterfield, Morgan, Brown,
Page, Jones, *Byron.*

3.

Speak the speech, I pray you, as I pronounced it to you—trippingly on the tongue ; but if you mouth it, as many of our players do, I had as lief the town crier spake my lines.

4.

For weeks the clouds had raked the hills.

5.

The war must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence ?

6.

It is impossible to indulge in such habitual severity of opinion upon our fellow men without injuring the tenderness and delicacy of our own feelings.

7.

LESSON XXVI.

IMPURE TONES.

Impure tones are *aspirate*, *guttural* and *false* *setto*.

ASPIRATE.

Aspirate is the intense whisper with little or no vocality. It is used to express fear, secrecy, horror and aversion.

EXAMPLES.

1. Hark! what was that? Hark! hark! to the shout.

2. Hark! I hear the bugles of the enemy! They are on the march along the bank of the river! We must retreat instantly or be cut off from our boats! I see the head of their column already rising over the height! Our only safety is in the screen of the hedge. Keep close to it—be silent—and stoop as you run! For the boats! Forward.

3. Soldiers! You are now within a few steps of the enemy's outposts! Our scouts report them as slumbering in parties around their watch-fires, and utterly unprepared for our approach. A swift and noiseless advance around that projecting rock, and we are upon them,—we capture them without the possibility of resistance! One disorderly noise or motion may leave us at the mercy of their advanced guard. Let every man keep the strictest silence under pain of instant death.

GUTTURAL.

Guttural is a harsh throat tone. The sound is sent forth in a rough, discordant tone. It expresses hatred, intense anger, loathing and contempt.

The prominent characteristic of this tone is its harsh, discordant quality, produced by the compressed and partial closing of the throat above the glottis. It denotes all those states of mind classed under dislike and ill-humor. When carefully controlled, it is an element of great power, but the greatest care should be taken to use it in the right sentiment.

EXAMPLES.

1. I loathe ye in my bosom,
I scorn ye with my eye,
And I'll taunt ye with my latest breath,
And fight ye till I die.
2. *Avaunt!* and quit my sight. Let the earth
hide thee.
Thy bones are marrowless, thy blood is cold,
Thou hast no speculation in those eyes,
Which thou dost glare with,
3. *Hence* horrible shadow,
Unreal mockery, *hence!*
4. I'll have my bond ; I *will not* hear thee speak.
I'll have my bond ; and therefore *speak* no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh; and yield
To *Christian* intercessors. Follow not;
I'll have no more speaking, *I will have my bond*.

FALSETTO.

Falsetto voice is generally produced above the natural tone, and is used in imitation of high female voices, in the voices of children, and in affectation, etc.

EXAMPLES.

1. "Now, Socrates, dearest," Xantippe replied,
I hate to hear every thing vulgarly my'd.
Now whenever you speak of your chattels
again,
Say *our* cow-house, *our* barn-yard, *our* pig-pen."
2. Oh ! what shall I do when the night comes down
In its terrible blackness all over the town ?
Shall I lay me down 'neath the angry sky,
On the cold hard pavement, alone to die ?
3. Will the New Year come to-night, mamma, I'm
tired of waiting, so.
My stocking hung by the chimney side, full
three long days ago.
I run to peep within the door by morning's early
light,
'Tis empty still—Oh, say, mamma, will the New
Year come to-night.
4. "Yes, it is worth talking of ! But that's how
you always try to put me down. You fly into a rage,
and then, if I only try to speak, you won't hear me.
That's how you men always will have all the talk to
yourselves ! A poor woman isn't allowed to get a
word in."

LESSON XVII.

POSITION.

The position in speaking or reading should be natural, easy and graceful.

The book should be held in the left hand. The

eyes should not be fixed on the book, but as the reader takes in as many words as he can remember at a glance, he should look and read to the audience or teacher.

COUNTENANCE.

If the speaker or reader has an intelligent knowledge of his subject, his countenance will assume the proper expression.

GESTURE.

The arm should be free and unconstrained in gestures, the movement should be from the shoulder rather than the elbow. Elbow slightly curved.

The hands in gesture should be used easily and gracefully.

The hands may be *supine*, *prone*, *vertical*, *pointing*, and *clenched*.

The *supine hand* lies open with the palm upward.

The *prone hand* is opened with the palm downward.

The *vertical hand* is opened with the palm outward from the speaker.

The *pointing hand*, forefinger extended, is used in designating or pointing out a particular object.

The *clenched hand* denotes intense action of the will or passions.

Hand and arm gestures are made in four general directions—*front*, *oblique*, *lateral*, and *backward*. Each is divided into *horizontal*, *descending* and *ascending*.

Front gestures are used to illustrate that which is near to us.

Oblique gestures are more general in their application, relating to things indefinitely.

Lateral gestures denote expansion, extreme distance, etc.

Backward gestures denote things remote, obscure, or hidden.

Horizontal gestures are used in general allusions, indicating equality.

Descending gestures denote inferiority or inequality, also expresses determination and purpose.

Ascending gestures denote superiority, greatness, and lofty ideas.

LESSON XXVIII.

EXAMPLES FOR EXERCISE IN CONVERSATIONAL TONES.

See page 73, No. 10.

[NOTE.—These exercises should be given with the natural tone and expression of the reader.]

1.

There is nothing like fun, is there ? I have none myself, but I do like it in others. We need all the counterweights we can muster to balance the sad relations of life.

2.

People talk of liberty as if it meant the liberty of doing what a man likes. The only liberty that a man worthy the name of a man ought to ask for, is to have all restrictions, inward and outward, that prevents his doing what is right, removed.

3.

Do not, like a lecturer or dramatic star, try over hard to roll the British R ; Do put your accents in the proper spot ; Do not let me beg you—Do not say “How?” for “What?”

4.

I dislike a fellow whom pride, or cowardice, or laziness drives into a corner, and who does nothing when he is there but sit and growl. Let him come out as I do, and bark.

5.

When speaking in a large hall, or addressing persons at a distance, a greater power of voice is required. The tone of ordinary conversation lacks the requisite strength and dignity.

6.

A clergyman and Garrick, the tragedian, were spending an evening together. In the course of their conversation the clergyman asked Garrick, "Why are you able to produce so much more effect, with the recital of fiction, than we can by the delivery of the most important truths?" Garrick replied, "My Lord, you speak truths as if they were fictions; we speak fictions as if they were truths."

7

"I can say that I have seen Michael Angelo when he was sixty years of age, and not then very robust, make the fragments of marble fly about at such a rate that he cut off more in a quarter of an hour than three strong young men could have done in an hour, a thing almost incredible to any one who has not seen it; and he used to work with such fury, and with such an impetus, that it was feared he would dash the 'whole marble to pieces, making at each stroke chips of three or four fingers thick fly off into the air; ' and that with a material in which, if he had gone only a hair's

breadth too far, he would totally have destroyed the work, which could not be restored like plaster or clay."

8.

"Shakespeare imputes to the cricket the sense of hearing: 'I will tell it softly; young crickets shall not hear me.' This was long considered a scientific blunder on the part of the poet, the most eminent naturalists having maintained that insects in general have no sense of hearing. Brunelli, an Italian naturalist, however, has demonstrated that the cricket, at least, has that sense. Several of these insects, which he shut up in a chamber, continued their usual crinkling or chirping the whole day, except at moments when he alarmed them by suddenly knocking at the door. The noise always produced a temporary silence on their part. He contrived to imitate their sounds so well that the whole party responded in a chorus, but were instantly silenced on his knocking at the door."

9.

"Young Peter Pyramus—I call him Peter,
Not for the sake of the rhyme or the meter,
But merely to make the name completer—
For Peter lived in the olden times,
And in one of the worst of pagan climes
That flourish now in classical fame."

10.

"Now Peter loved a beautiful girl
As ever ensnared the heart of an earl
In the magical trap of an auburn curl—
A little Miss Thisbe, who lived next door,

“ (They lived, in fact, on the very same floor,
With a wall between them and nothing more—
Those double dwellings were common of yore),
And they loved each other, the legends say,
In that very beautiful, bountiful way,
That every young maid and every young blade
Are wont to do before they grow staid,
And learn to love by the laws of trade.”

11.

There is not a shout sent up by an insane mob on this side the Atlantic, but it is echoed by a thousand presses, and by ten thousand tongues, along every mountain and valley on the other.

12.

Now, there are different ways of feeling and thinking, and so there are different tones of voice, for expressing feelings and thoughts. When a boy is angry, his voice sounds very differently from what it does when he is speaking kindly to his little brother or sister. And when a little girl receives a beautiful doll for a Christmas present, and tells about it, she speaks very differently from what she does when the doll falls into the fire and is burned. You see, then, that different feelings require different tones of voice.

13.

I should like to know how the children are to go to school tomorrow. They shan’t go through such weather, I am determined. No ; they shall stop .

at home and never learn anything, sooner than go and get wet! And when they grow up, I wonder who they'll have to thank for knowing nothing? Who, indeed, but their father. People who can't feel for their own children, ought never to be fathers.

LESSON XXIX.

EXPRESSION.

Expression is the art of adapting the voice, countenance, and gestures to the nature of the sentiment.

“As it is impossible to print a tear, a groan, a sneer, a laugh, or a look, so it is impossible to express all the meaning of an author unless, in the spirit of the sentiment, and from long practice, one is able to express that sentiment. The mere repetition of the words of Shakspeare would give little idea of the full meaning and power of those words. In this view, *manner* is quite as important as *matter*, for without it the choicest ideas, as represented by words, are lifeless.” Hence, expression in utterance is the appropriate and harmonious application of all the principles of voice culture.

Quality, Pitch, Force, Stress, Movement, Emphasis, Inflection, Pause, and Personation, are essential requirements to give expression and educate the *taste* and *judgment*.

Special attention should be given to the change of voice in Personation, as it is of the greatest importance in public reading and declamation.

The best guide for expression is to realize and

understand the passage to be read, and then give the appropriate tones, which will require an intelligent analysis of the subject.

We may, by the use of Pitch, Force, Stress, Movement, Emphasis, Inflection, Pause, and Personation, give different meaning to our words or sentences, according to the application.

Read the sentence, "Many men are misled by fame," without emphasis, middle *pitch*. Emphasize one of the words and the sense will be different, as follows:—

1. *Many* men are misled by fame.
2. *Many men* are misled by fame.
3. *Many men* are *misled* by fame.
4. *Many men* are *misled by fame*.
5. *Many men* are *misled by fame. (Loud.)*
6. *Many men* are *misled by fame. (Whisper.)*

"A good reader or speaker ought *not only* to be able to sound every word *correctly*, but should know always the *exact meaning* of what he reads, and *feel* the sentiment he utters, and also to know how to give the *intended* meaning and emotion when he knows them."

LESSON XXX.

TRANSITION.

Transition in utterance is the power of giving proper variety to reading. Without it, reading is monotonous. There must be harmony between the voice and the sentiment. If the subject of descrip-

tion or the sentiment be one of calmness and gentleness, the voice must be soft and gentle. If it be noisy or contentious, it becomes high and powerful.

“Transition also refers to the changes in style, as from persuasive to declamatory; also to the expression of passion or emotion, as from grief to joy, fear to courage, hope to despair.”

EXAMPLES, ADAPTED FROM MONROE'S MANUAL.

1.

SOFT. Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows;
LOUD. But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar.

2.

SLOW. When Ajax strives some rock's vast weight to throw,
The line, too, labors: and the words move slow;
QUICK. Not so, when swift Camilla seours the plain,
Flies o'er the unhending corn, and skims along the main.

3.

ASPIRATED. Hush! hark! did stealing steps go by?
Came not faint whispers near?
PURE TONE. No!—The wild wind hath many a sigh
Amid the foliage sere.

4.

PURE TONE. A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again,
And all went merry as a marriage-bell;—
ASPIRATED. But hush! hark! a deep sound strikes like a rising
knell!

5.

OROTUND. Her giant form
O'er wrathful surge, through blackening storm,
Majestically calm, would go,
'Mid the deep darkness, white as snow!

PURE TONE. But gentler now the small waves glide
Like playful lambs o'er a mountain side,
OROTUND. So stately her bearing, so proud her array,
The main she will traverse forever and aye.
ASPIRATED. Many ports will exult at the gleam of her mast!
Hush! hush! thou vain dreamer! this hour is her last.

6.

GRADUALLY How soft the music of those village bells,
SOFTER. Falling at intervals upon the ear
In cadence sweet! now dying all away,
GRADUALLY Now pealing loud again, and louder still,
LOUDER. Clear and sonorous as the gale comes on.

7.

MIDDLE PITCH. From that chamber clothed in white,
The bride came forth on her wedding night;
LOW PITCH. There, in the silent room below,
The dead lay in his shroud of snow.

8.

LOUD. Rise! rise! ye wild tempests, and cover his flight!
SUDEDUED. 'Tis finished. Their thunders are hushed on the moors,
Culloden is lost, and my country deplores.

9.

LOUD. The double, double, double heat
Of the thundering drum,
Cries, Hark! the foes come:
Charge, charge! 'tis too late to retreat.

SOFT. The soft complaining flute,
In dying notes discovers
The woes of hapless lovers;
Whose dirge is whispered by the warbling lute.

.10.

LOUD. The combat deepens. On, ye brave,
Who rush to glory, or the grave!
Wave, Munich! all thy banners wave,
And charge with all thy chivalry!

SOFT. Ah! few shall part where many meet!
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

11.

LOUD. Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead!

MODERATE. In peace, there's nothing so becomes a man,
As modest stillness and humility;

LOUD. But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favored rage.

VERY LOUD. On, on, you noblest English,
Whose blood is fetched from fathers of war-proof !
Fathers, that, like so many Alexanders,
Have, in these parts, from morn till even fought,
And sheathed their swords for lack of argument.

QUICK AND I see you stand like greyhounds in the slips,
Straining upon the start. The game 's afoot;
Follow your spirits, and, upon this charge,

VERY LOUD. CRY,—HEAVEN FOR HARRY ! ENGLAND ! AND ST.
GEORGE !

12.

ASPIRATED. Hark! below the gates unbarring!
Tramp of men and quick commands!

PURE TONE. " "Tis my lord come back from hunting."
And the Duchess claps her hands.

SOFT. Slow and tired, came the hunters;
Stopped in darkness in the court.

LOUD. "Ho, this way, ye laggard hunters!
To the hall! What sport, what sport?"

SLOW AND Slow they entered with their Master;

SOFT. In the hall they laid him down.

SLIGHTLY On his coat were leaves and blood-stains,

ASPIRATED. On his brow an angry frown.

13.

GRADUALLY Ever, as they bore, more loud,
LOUDER. And louder rang the pibroch proud.
GRADUALLY At first the sound, by distance tame,
SOFTER. Mellowed, along the waters came;
 And lingering long by cape and bay,
 Wailed every harsher note away;
LOUD. When bursting bolder on the ear,
 The clan's shrill gathering they could hear,—
 Those thrilling sounds, that call the might
 Of old Clan-Alpine to the fight.

14.

SOFT ORO- Father of earth and heaven! I call thy name!
TUND. Round me the smoke and shout of battle roll;
 My eyes are dazzled by the rustling flame;—
 Father, sustain an untried soldier's soul.
 Or life, or death, whatever be the goal
 That crowns or closes round the struggling hour,
 Thou knowest, if ever from my spirit stole
 One deeper prayer, 'twas that no cloud might lower
 On my young fame!—O hear! God of eternal power.

LOUD ORO- Now for the fight,—now for the cannon peal,—
TUND. Forward,—through blood and toil and cloud and
 fire! .
 Glorious the shout, the shock, the crash of steel,
 The volley's roll, the rocket's blasting spire;
 They shake, — like broken waves their squares
 retire,—
 On them, hussars!—Now give them rein and heel;
 Think of the orphaned child, the murdered sire:—
 Earth cries for blood,—in thunder on them wheel!
 This hour to Europe's fate shall set the triumph-seal!

QUESTIONS FOR EXAMINATION.

What does the science of utterance teach ?

What are words ?

How are vocal sounds represented ?

How are vocal sounds produced ?

How many letters in the English language ?

How many sounds have each letter ?

How are the letters divided ?

How are the sounds divided ?

What are vowels ?

What are consonants ?

What are vocals ?

What are sub-vocals ?

What are aspirates ?

How many sounds has a ? e ? i ? o ? u ?

What is a compound vocal sound ?

Name them, and give the sounds of each one.

How many sub-vocal sounds ? Name them.

How many aspirate sounds ?

What combination of sounds has q ? x ?

How many sounds has c ? Name them.

What constitutes the *proper delivery* of words ?

What is voice ?

What will produce a pure voice ?

How should the breath be inhaled ?

Explain the active chest.

Explain the passive chest ?

Explain how voice is produced.

Where is the glottis?
Where is the larynx? what is its use?
What is the pharynx?
Explain the position and use of the soft palate?
What is pure tone?
What is impure tone?
Which quality of voice is more used?
Which is the most open vocal sound?
What action of the will places the vocal organs in position for pure tone?
What is the diaphragm?
What is articulation?
Explain the orotund voice?
What are the rules to be observed?
What does pitch signify?
What compass should the speaking voice have?
How is pitch produced?
What does force relate to?
What are the degrees?
What is stress?
How many forms has stress?
What are they called?
What is radical stress?
What does it express?
What is median stress?
What does it express?
What is vanishing stress?
What does it express?
What are the derivative forms of stress?
What is thorough stress?
What is compound stress?
What is intermittent stress?
Explain the different movements of voice?

Explain quantity?
What are inflections?
Explain the rising inflection?
Explain the falling inflection?
Explain the circumflex inflection?
What are pauses?
Explain the grammatical pause?
Explain the rhetorical pause?
Explain parenthesis?
Explain emphasis?
Explain cadence?
What are impure tones?
Explain the aspirate tone?
Explain the guttural tone?
Explain the falsetto tone?
What should be observed in position?
Explain countenance in reading?
Explain gesture?
What is expression?
What is transition?



HOW TO CRITICIZE THE UTTERANCE OF A READER OR SPEAKER.

1. Is the breath under perfect control?
2. Is the voice clear, full, and resonant?
3. Is the articulation distinct and correct, without being too precise?
4. Is the mouth open enough to give full effect to the words, without mouthing?
5. Is the voice modulated correctly to suit the sentiment?
6. Is force used properly?
7. Is the movement too fast or too slow, or two uniform?
8. Are inflections used properly?
9. In narrative, are looks, tone, and manner as if relating the experience of the speaker?
10. In description, does the reader or speaker proceed as if he had seen, heard, felt or known that which he describes?
11. Does the style appear affected?
12. Are imitation and personation true to the character?
13. Are the expression of the face, the position and gestures suited to the subject and the occasion.

HAMLET'S INSTRUCTIONS.

Speak the *speech*, I pray you, as I *pronounced* it to you, trippingly on the tongue; but if you *mouth* it, as many of your players do, I had as lief the *town crier*

spoke my lines. Nor do not saw the air too much with your hand, *thus*; but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. Oh! it offends me to the soul, to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who for the most part, are capable of nothing but inexplicable dumb shows and noise. I would have a fellow whipped for o'er-doing Termagant; it out-herods Herod; pray you avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first, and now, was, and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now, this overdone, or come tardy off, though it make the unskillful laugh, can not but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theater of others. Oh there be players that I have seen play, —and heard others praise, and that highly,—not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, or Turk, have so strutted and bellowed, that I have thought some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably.—*Shakespeare.*

SELECTIONS.



THE ELOCUTION OF THE PULPIT.

I can not forbear regretting here, that a matter of such vast importance to preaching, as delivery, should be so generally neglected or misunderstood. A common apprehension prevails, indeed, that a strict regard to these rules would be deemed theatrical; and the dread, perhaps, of incurring this imputation is a restraint upon many. But is it not possible to obtain a just and expressive manner, perfectly consistent with the gravity of the pulpit, and yet quite distinct from the more passionate, strong, and diversified action of the theatre? And is it not possible to hit off this manner so easily and naturally, as to leave no room for just reflection? An affair this, it must be owned, of the utmost delicacy; in which we shall probably often miscarry, and *meet* with abundance of *censure* at first. But, still, I imagine, that through the regulations of taste, the improvements of experience, the corrections of friendship, the feelings of piety, and the gradual mellowings of time, such an elocution may be acquired, as is above delineated; and such as, *when* acquired, will make its way to the hearts of the hearers, through their ears

and eyes, with a delight to both that is seldom felt ; while, contrary to what is now practiced, it will appear to the former the very language of nature, and present to the latter the *lively image of the preacher's soul*. Were a taste for this kind of elocution to take place, it is difficult to say how much the preaching art would gain by it. Pronunciation would be studied, an ear would be formed, the voice would be modulated, every feature of the face, every motion of the hands, every posture of the body, would be brought under right management. A graceful, and correct, and animated expression in all these would be ambitiously sought after ; mutual criticisms and friendly hints would be universally acknowledged ; light and direction would be borrowed from every quarter, and from every age. The best models of antiquity would in a particular manner be admired, surveyed, and imitated. The sing-song voice, and the see-saw gestures, if I may be allowed to use those expressions, would, of course, be exploded ; and, in time, nothing would be admitted, at least approved, among performers, but what was decent, manly, and truly excellent in kind. Even the people themselves would contract, insensibly, a growing relish for such a manner ; and those preachers would at last be in chief repute with all, who followed nature, overlooked themselves, appeared totally absorbed in the subject, and spoke with real propriety and pathos, from the immediate impulse of truth and virtue.—*James Fordyce.*

THE CYNIC.

The Cynic is one who *never* sees a *good* quality in a man, and *never fails* to see a *bad* one. He is the human owl, *vigilant* in darkness and *blind* to light, mousing for vermin, and *never seeing noble game*.

The Cynic puts all human actions into only two classes—*openly* bad, and *secretly* bad. All virtue, and generosity, and disinterestedness, are merely the *appearance* of good, but selfish at the bottom. He holds that no man does a good thing except for profit. The effect of his conversation upon your feelings is to chill and sear them ; to send you away sour and morose.

His criticisms and innuendoes fall indiscriminately upon *every lovely thing*, like frost upon the flowers. If Mr. A is pronounced a religious man, he will reply: *yes, on Sundays*. Mr. B has joined the church: *certainly; the elections are coming on*. The minister of the gospel is called an example of diligence: *it is his trade*. Such a man is generous: *of other men's money*. This man is obliging: *to lull suspicion and cheat you*. That man is upright: *because he is green*.

Thus his eye strains out *every good quality*, and takes in only the bad. To him religion is hypocrisy, honesty a preparation for fraud, virtue only a want of opportunity, and undeniable purity, asceticism. The livelong day he will coolly sit with sneering lip, *transfixing every character* that is presented.

It is impossible to indulge in such habitual severity of opinion upon our fellow-men, without injuring the tenderness and delicacy of our own feel-

ings. A man will be what his most cherished feelings are. If he encourages a *noble* generosity, every feeling will be enriched by it; if he nurse bitter and envenomed thoughts, his own spirit will absorb the poison, and he will crawl among men as a burnished adder, whose life is mischief, and whose errand is death.

He who hunts for flowers, will find flowers; and he who loves weeds, may find weeds. Let it be remembered that no man, who is not himself mortally diseased, will have a relish for disease in others. *Reject, then, the morbid ambition of the Cynic, or cease to call yourself a man.*—H. W. Beecher.

DEFINITION OF ELOQUENCE.

When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech, farther than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence indeed does not consist in speech; it cannot be brought from far. Labor and learning may toil for it, but they toil for it in vain: words and phrases may be marshaled in every way, but they can not compass it: it must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation,—all may aspire after it; they can not reach it: it comes, if it come at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force.—Webster.

THE OLD FORSAKEN SCHOOL-HOUSE.

[Pure tone—conversational.]

They've left the school-house, Charley, where years ago we sat
 And shot our paper bullets at the master's time-worn hat ;
 The hook is gone on which it hung, the master sleepeth now
 Where school-boy tricks can never cast a shadow o'er his
 brow.

They've built a new, imposing one,—the pride of all the
 town,—
 And laughing lads and lasses go its broad steps up and down ;
 A tower crowns its summit with a new, a monster bell,
 That youthful ears, in distant homes, may hear its music
 swell. /

I'm sitting in the old one, with its battered, hingeless door ;
 The windows are all broken, and the stones lie on the floor ;
 I, alone, of all the boys who romped and studied here,
 Remain to see it battered up, and left so lone and drear.

I'm sitting on the same old bench where we sat side by side,
 And carved our names upon the desk, when not by master
 eyed ;
 Since then a dozen boys have sought their great skill to dis-
 play,
 And, like the foot-prints on the sand, *our* names have passed
 away.

'Twas here we learned to conjugate "*amo, amas, amat*,"
 While glances from the lasses made our hearts go pit-a-pat ;
 'Twas here we fell in love, you know, with girls who looked
 us through— [of blue.
Yours with her piercing eyes of black, and *mine* with eyes
 Our sweethearts—pretty girls were they—to us how very
 dear—
 Bow down your head with me, my boy, and shed for them
 a tear ;
 With them the earthly school is out ; each lovely maid now
 stands [hands.
 Before the one Great Master, in the "house not made with
 You tell me you are far out West ; a lawyer, deep in laws.
 With Joe, who sat behind us here, and tickled us with straws ;
 Look out for number one, my boys ; may wealth come at your
 touch ; [much.
 But with your long, strong, legal straws don't tickle men too

Here, to the right, sat Jimmy Jones—you must remember Jim—

He's teaching now, and punishing, as master punished him;
What an unlucky lad he was! his sky was dark with woes;
Whoever did the *sinning* it was Jim who got the *blows*.

Those days are all gone by, my boys; life's hill we're going down,
With here and there a silver hair amid the school-boy brown;
But memory can never die, so we'll talk o'er the joys
We shared together, in this house, when you and I were boys.

Though ruthless hands may tear it down—this old house lone and drear,

They'll not destroy the characters that started out from here;

Time's angry waves may sweep the shore and wash out all beside;

Bright as the stars that shine above, *they* shall for aye abide.

I've seen the new house, Charley; 'tis the pride of all the town,

And laughing lads and lasses go its broad steps up and down,

But you nor I, my dear old friend, can't love it half so well
As this condemned, forsaken one, with cracked and tongueless bell.

JOHN H. YATES.

EVENING AT THE FARM.

Over the hill the farm-boy goes,
His shadow lengthens along the land,
A giant staff in a giant hand;
In the poplar tree above the spring,
The katy-did begins to sing;

The early dews are falling;—
Into the stone-heap darts the mink.
The swallows skim the river's brink,
And home to the woodland fly the crows,

When over the hill the farm-boy goes,
 Cheerily calling,
 "Co', boss! co', boss! co'! co'! co'!"
 Farther, farther over the hill,
 Faintly calling, calling still,
 "Co', boss! co', boss! co'! co'!"

Now to her task the milkmaid goes.
 The cattle come crowding through the gate,
 Looing, pushing, little and great;
 About the trough, by the barn-yard pump,
 The frolicsome yearlings brisk and jump,
 While the pleasant dews are falling;—
 The new milch heifer is quick and shy,
 But the old cow waits with tranquil eye,
 And the white stream into the bright pail flows,
 When to her task the milkmaid goes,
 Soothingly calling,
 "So, boss! so, boss! so! so! so!"
 The cheerful milkmaid takes her stool,
 And sits and milks in the twilight cool,
 Saying, "So! so, boss! so! so!"

To supper at last the farmer goes.
 The apples are pared, the paper read,
 The stories are told, then all to bed.
 Without, the crickets' ceaseless song
 Makes shrill the silence all night long;
 The heavy dews are falling.
 The housewife's hand has turned the lock;
 Drowsily ticks the kitchen clock;
 The household sinks to deep repose,

But still in sleep the farm-boy goes
 Singing, calling,
 “Co’, boss! co’, boss! co’! co’! co’!”
 And oft the milkmaid in her dreams,
 Drums in the pail with the flashing streams,
 Murmuring, “So, boss! so!”

—J. T. Trowbridge.

HAMLET'S SOLILOQUY.

HAMLET:—To *be*, or *not to be*: that is the question:
 Whether 'tis nobler in the mind to suffer
 The stings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them? To *die*,—to *sleep*,—
 No more; and by a sleep to say we end
 The *heartache*, and the thousand natural shocks
 That flesh is *heir* to,—'tis a *consummation*
Devoutly to be wish'd. To *die*, to *sleep*;
 To *sleep*! perchance to *dream*;—ay, there's the rub;
 For in that sleep of *death* what dreams may come
 When we have shuffled off this *mortal coil*,
 Must give us *pause*: there's the respect
 That makes calamity of so long life:
 For who would bear the *whips* and *scorns* of time,
 The oppressor's *wrong*, the proud man's *contumely*,
 The *pangs* of *despised love*, the law's delay,
 The *insolence* of office, and the *spurns*
 That patient merit of the unworthy takes,
 When he himself might his *quietus* make
 With a bare *bodkin*? who would *fardels* bear,
 To grunt and sweat under a weary life,
 But, that the *dread* of something *after* death,

The undiscovered country from whose bourne
No traveler returns, *puzzles* the will,
And makes us rather bear those ills we *have*
Than fly to others that we know not of?
Thus *conscience* does make *cowards* of us all ;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought ;
And enterprises of great pith and moment,
With *this* regard, their currents turn awry,
And lose the name of *action*.

—Shakespeare.

A LEGEND OF BREGENZ.

Girt round with rugged mountains, the fair Lake
Constance lies ; in her blue heart reflected shine back
the starry skies ; and, watching each white cloudlet
float silently and slow, you think a piece of heaven
lies on our earth below !

Midnight is there ; and silence, enthroned in
heaven, looks down upon her own calm mirror, upon
a sleeping town : for Bregenz, that quaint city upon
the Tyrol shore, has stood above Lake Constance a
thousand years or more. Her battlements and tow-
ers, from off their rocky steep, have cast their trem-
bling shadow for ages on the deep. Mountain, and
lake, and valley, a sacred legend know, of how the
town was saved, one night, three hundred years ago.

Far from her home and kindred a Tyrol maid
had fled, to serve in the Swiss valleys, and toil for
daily bread ; and every year that fleeted so silently
and fast, seemed to bear farther from her the mem-
ory of the past. She served kind, gentle masters,

nor asked for rest or change; her friends seemed no more new ones, their speech seemed no more strange; and when she led her cattle to pasture every day, she ceased to look and wonder on which side Bregenz lay. She spoke no more of Bregenz, with longing and with tears; her Tyrol home seemed faded in a deep mist of years. She heeded not the rumors of Austrian war and strife; each day she rose contented to the calm toils of life. Yet, when her master's children would clustering round her stand, she sang them ancient ballads of her own native land; and when at morn and evening she knelt before God's throne, the accents of her childhood rose to her lips alone.

And so she dwelt: the valley more peaceful year by year; when suddenly strange portents of some great deed seemed near. The golden corn was bending upon its fragile stalk, while farmers, heedless of their fields, paced up and down in talk. The men seemed stern and altered, with looks cast on the ground; with anxious faces, one by one, the women gathered round; all talk of flax, or spinning, or work was put away; the very children seemed afraid to go alone to play.

One day, out in the meadow with strangers from the town, some secret plan discussing, the men walked up and down; yet now and then seemed watching a strange, uncertain gleam, that looked like lances 'mid the trees that stood below the stream.

At eve they all assembled, then care and doubt were fled; with jovial laugh they feasted; the board was nobly spread. The elder of the village rose up, his glass in hand, and cried, "We drink the downfall

of an accursed land! The night is growing darker, ere one more day is flown, Bregenz, our foemen's stronghold, Bregenz shall be our own!"

The women shrank in terror (yet pride, too, had her part), but one poor Tyrol maiden felt death within her heart. Before her stood fair Bregenz; once more her towers arose; what were the friends beside her? Only her country's foes! The faces of her kinsfolk, the days of childhood flown, the echoes of her mountains, reclaimed her as their own. Nothing she heard around her (though shouts rang forth again); gone were the green Swiss valleys, the pasture and the plain; before her eyes one vision, and in her heart one cry, that said, "Go forth, save Bregenz, and then, if need be, die!"

With trembling haste and breathless, with noiseless step, she sped; horses and weary cattle were standing in the shed; she loosed the strong, white charger, that fed from out her hand, she mounted, and she turned his head toward her native land. Out—out into the darkness—faster, and still more fast; the smooth grass flies behind her, the chestnut wood is past; she looks up; clouds are heavy; why is her steed so slow?—scarcely the wind beside them can pass them as they go.

"Faster!" she cries, "Oh, faster!" Eleven the church-bells chime: "O God," she cries, "help Bregenz, and bring me there in time!" But louder than bells' ringing, or lowing of the kine, grows nearer in the midnight the rushing of the Rhine. Shall not the roaring waters their headlong gallop check? The steed draws back in terror,—she leans upon his neck to watch the flowing darkness; the bank is

high and steep; one pause—he staggers forward, and plunges in the deep. She strives to pierce the blackness, and looser throws the rein; her steed must breast the waters that dash above his mane. How gallantly, how nobly, he struggles through the foam, and see—in the far distance shine out the lights of home! Up the steep bank he bears her, and now they rush again toward the heights of Bregenz, that tower above the plain. They reach the gate of Bregenz just as the midnight rings, and out come serf and soldier to meet the news she brings.

Bregenz is saved! Ere daylight her battlements are manned; defiance greets the army that marches on the land. And if to deeds heroic should endless fame be paid, Bregenz does well to honor the noble Tyrol maid.

Three hundred years are vanished, and yet upon the hill an old stone gateway rises, to do her honor still. And there, when Bregenz women sit spinning in the shade, they see in quaint, old carving the Charger and the Maid. And when, to guard old Bregenz, by gateway, street, and tower, the warder paces all night long and calls each passing hour: "nine," "ten," "eleven," he cries aloud, and then (O crown of Fame!) when midnight pauses in the skies, he calls the maiden's name.—*Adelaide Procter.*

CHAR-CO-O-AL!

[Char-co-o-al! Char-co-o-al! Scale: 1—3—1—5; 5—3—1—5.]

The chimney soot was falling fast,
As through the streets and alleys passed
A man who sang, with noise and din,
This word of singular meaning,

Char-co-o-al!

His face was grim, his nose upturned,
 As if the very ground he spurned—
 And like a trumpet sound was heard,
 The accents of that awful word,

Char-co-o-al!

“Don’t go there!” was the warning sound;
 The pipes have all burst underground,
 The raging torrent’s deep and wide;”
 But loud his trumpet voice replied,

Char-co-o-al!

“Beware of Main street crossing deep,
 Away from Walnut gutter keep!”
 This was the sweeper’s only greet,
 A voice replied far up the street,

Char-co-o-al!

At set of sun, as homeward went,
 The joyous men of cent per cent,
 Counting the dollars in their till,
 A voice was heard, both loud and shrill,

Char-co-o-al!

A man upon the watchman’s round,
 Half steeped in mud and ice was found,
 Shouting with voice, though not so strong,
 That awful word which heads my song,

Char-co-o-al!

There in the gas-light, dim and gray,
 Dreaming unconsciously he lay,
 And from his nose, turned up still more,
 Came sounding like a thrilling snore—

Char-co-o-al!

[RAPID MOVEMENT.]

Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Pointing tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives—
Followed the Piper for their lives.

SUPPOSED SPEECH OF JOHN ADAMS.

The war must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence? That measure will strengthen us. It will give us character abroad. Why then, sir, do we not, as soon as possible, change this from a civil to a national war? And since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory? If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies. The people,—the people, if we are true to them, will carry us and will carry themselves *gloriously* through this struggle.

I care not how fickle other people have been found. I know the people of these colonies; and I know that resistance to British aggression is deep and settled in their hearts, and can not be eradicated. Every colony, indeed, has expressed its willingness to follow, if we but take the lead. Sir, the declara-

tion will inspire the people with increased courage. Instead of a long and bloody war for restoration of privileges, for redress of grievances, for chartered immunities, held under a British king, set before them the glorious object of entire independence, and it will breathe into them anew the breath of life.

Read this declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered, to maintain it or to perish on the bed of honor. *Publish* it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it or fall with it. Send it to the public halls; *proclaim* it there; let them hear it, who heard the first roar of the enemy's cannon; let them see it, who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will *cry out* in its support.

Sir, I know the uncertainty of human affairs; but I see, I see clearly through this day's business. You and I, indeed, may rue it. We may not live to the time when this declaration shall be made good. We may die; die colonists; die slaves; die, it may be, ignominiously, and on the scaffold. Be it so. Be it so. If it be the pleasure of Heaven that my country shall require the poor offering of my life, the victim shall be ready at the appointed hour of sacrifice, come when that hour may. But while I do live, let me have a country (or at least the hope of a country), and that a *free* country.

But whatever may be our fate,—be assured, be assured, that this declaration will stand. It may cost treasure, and it may cost blood; but it will stand,

and it will richly compensate for both. Through the thick gloom of the present, I see the brightness of the future, as the sun in heaven. We shall make this a *glorious*, an *immortal* day. When we are in our graves, our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires, and illuminations. On its annual return they will shed tears, copious, gushing tears, not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy.

Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope in this life, I am now ready here to stake upon it; and I leave off as I began, that live or die, survive or perish, I am for the declaration. It is my living sentiment, and by the blessing of God it shall be my *dying* sentiment; independence now; and independence forever.—Webster.

BUGLE SONG.

[*DYING, dying, dying*, should be read with one breath, each word *fainter until almost inaudible*.]

The splendor falls on castle walls,
And snowy summits old in story
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow; set the wild echoes flying;
Blow, bugle; answer, echoes, **DYING, dying, dying**.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going;
O sweet and far, from cliff and scarp,
The horns of Elf-land faintly blowing!
Blow; let us hear the purple glens replying;
Blow, bugle; answer, echoes, **DYING, dying, dying**.

O love, they die in yon rich sky,
They faint on field, on hill, on river;
Our echoes roll from soul to soul,
And grow forever and forever.

Blow, bugle, blow; set the wild echoes flying,
And answer, echoes, answer DYING, dying, dying.

—Tennyson.

IGNORANCE IN OUR COUNTRY A CRIME.

In all the dungeons of the old world, where the strong champions of freedom are now pining in captivity beneath the remorseless power of the tyrant, the morning sun does not send a glimmering ray into their cells, nor does night draw a thicker vail of darkness between them and the world, but the lone prisoner lifts his iron-laden arms to Heaven in prayer, that we, the depositaries of freedom and of human hopes, may be faithful to our sacred trust; while, on the other hand, the pensioned advocates of despotism stand, with listening ear, to catch the first sound of lawless violence that is wafted from our shores, to note the first breach of faith or act of perfidy among us, and to convert them into arguments against liberty and the rights of man.

There is not a shout sent up by an insane mob, on this side of the Atlantic, but it is echoed by a thousand presses, and by ten thousand tongues, along every mountain and valley on the other. There is not a conflagration kindled here by the ruthless hand of violence, but its flame glares over all Europe, from horizon to zenith. On each occurrence of a flagitious scene, whether it be an act of

turbulence and devastation, or a deed of perfidy or breach of faith, monarchs point them out as fruits of the growth and omens of the fate of republics, and claim for themselves and their heirs a further extension of the lease of despotism.

The experience of the ages that are past, the hopes of the ages that are yet to come, unite their voices in an appeal to us; they implore us to think more of the character of our people than of its numbers; to look upon our vast natural resources, not as tempters to ostentation and pride, but as a means to be converted, by the refining alchemy of education, into mental and spiritual treasures; they supplicate us to seek for whatever complacency or self-satisfaction we are disposed to indulge, not in the extent of our territory, or in the products of our soil, but in the expansion and perpetuation of the same means of human happiness; they beseech us to exchange the luxuries of sense for the joys of charity, and thus give to the world the example of a nation whose wisdom increases with its prosperity, and whose virtues are equal to its power. For these ends they enjoin upon us a more earnest, a more universal, a more religious devotion to our exertions and resources, to the culture of the youthful mind and heart of the nation. Their gathered voices assert the eternal truth, that, *in a republic, ignorance is a crime; and that private immorality is not less an opprobrium to the state than is guilt in the perpetrator.*—H. Mann.

CHARGE OF THE LIGHT BRIGADE.

Half a league, half a league,
Half a league onward,
All in the valley of death
Rode the six hundred.

“FORWARD the LIGHT BRIGADE !
CHARGE for the GUNS,” he said.
Into the valley of death
Rode the six hundred.

“FORWARD the LIGHT BRIGADE !”
Was there a man dismay’d?
Not though the soldier knew
Some one had *blunder’d*;
Theirs not to make reply,
Theirs not to reason why,
Theirs but to *do* and *DIE*.
Into the valley of death
Rode the six hundred.

Cannon to *right* of them,
Cannon to *left* of them,
Cannon in *front* of them,
Volley’d and *thunder’d*;
Storm’d at with shot and shell,
Boldly they rode and *well*,
Into the jaws of death,
Into the mouth of *HELL*
Rode the six hundred.

Flash’d all their sabres bare,
Flash’d as they turn’d in air,
Sabring the gunners there,

Charging an ARMY, while
 All the world *wonder'd* :
 Plunged in the battery-smoke,
 Right *through* the line they broke ;
 Cossack and Russian
 REEL'D from the sabre-stroke
 Shatter'd and *sunder'd*,
 Then they rode back, but not —
 Not the six hundred.

Cannon to right of them,
 Cannon to left of them,
 Cannon *behind* them
 Volley'd and *thunder'd* ;
 Storm'd at with shot and shell,
 While horse and hero fell,
 They that had fought so well
 Came through the jaws of death,
 Back from the mouth of *hell*,
 All that was left of them ;
 Left of six hundred.

When can their glory *fade* ?
Oh, the wild charge they made !
 All the world *wonder'd*.
Honor the charge they made !
Honor the *Light Brigade*,
 NOBLE SIX HUNDRED !

—Tennyson.

APOSTROPHE TO COLD WATER.

[Paul Denton, a Methodist preacher in Texas, advertised a barbecue, with better liquor than is usually furnished. When the people were assembled, a desperado in the crowd walked up to him, and cried out: "Mr. Denton, your reverence has lied. You promised not only a good barbecue, but better liquor. Where's the liquor?"

"*THERE!*" answered the preacher, in tones of thunder, pointing his motionless finger at a spring gushing up in two strong columns, with a sound like a shout of joy, from the bosom of the earth.]

"*THERE!*" he repeated, with a look terrible as lightning, while his enemy actually trembled at his

feet ; “there is the liquor which God, the Eternal, brews for all his children. Not in the simmering still, over smoky fires, choked with poisonous gases, surrounded with the stench of sickening odors and corruptions, doth your Father in heaven prepare the precious essence of life—pure, cold water ; but in the green glade and grassy dell, where the red deer wanders, and the child loves to play, *there* God brews it ; and *down*, low *down* in the deepest valleys, where the fountain murmurs and the rills sing ; and high upon the mountain tops, where the naked granite glitters like gold in the sun, where the storm-cloud broods and the thunder-storms crash ; and far out on the wide, wild sea, where the hurricane howls music, and the big wave rolls the chorus, sweeping the march of God—*there* He brews it, that beverage of life—health-giving water.

“And *everywhere* it is a thing of life and beauty—gleaming in the dew-drop ; singing in the summer rain ; shining in the ice-gem, till the trees all seem turned to living jewels ; spreading a golden veil over the setting sun, or a white gauze around the midnight moon ; sporting in the glacier ; folding its bright snow-curtain softly about the wintry world ; and weaving the many-colored bow, that seraph’s zone of the siren—whose warp is the rain-drops of earth, whose woof is the sunbeam of heaven, all checked over with celestial flowers, by the mystic hand of refraction.

“Still *always* it is beautiful—that blessed life-water ! No poisonous bubbles are on its brink ; its foam brings not *madness* and *murder* ; no blood stains its liquid glass ; pale widows and starving orphans weep not burning tears in its depths ; no drunkard’s shrinking ghost, from the grave, curses it in the worlds of eternal despair ! Speak out, my friends : would you exchange it for the *demon’s* drink, *ALCOHOL* ? ” *A shout like the roar of a tempest, answered, “No !”*

JOHN B. GOUGH.

SUPERFICIAL LEARNING.

“Well!” exclaimed a young lady, just returned from school, “my education is at last finished ; indeed, it would be strange, if, after five years’ hard application, anything were left incomplete. Happily, it is all over now, and I have nothing to do but exercise my various accomplishments.

“Let me see!—as to French, I am mistress of that, and speak it, if possible, with more fluency than English. Italian I can read with ease, and pronounce very well, as well, at least, and better than any of my friends ; and that is all one need wish for in Italian ; Music I have learned until I am perfectly sick of it. But, now that we have a grand piano, it will be delightful to play when we have company.

“And then there are my Italian songs, which everybody allows I sing with taste, and as it is what so few people can pretend to, I am particularly glad that I can. My drawings are universally admired, especially the shells and flowers, which are beautiful, certainly ; besides this, I have a decided taste in all kinds of fancy ornaments. And then, my dancing and waltzing, in which our master himself owned that he could take me no farther ;—just the figure for it, certainly ; it would be unpardonable if I did not excel.

“As to common things, geography, and history, and poetry, and philosophy, thank my stars, I have got through them all, so that I may consider myself not only perfectly accomplished, but also thoroughly well informed.

“Well, the only wonder is that one head can contain it all !”—*Jane Taylor.*

INDUSTRY AND ELOQUENCE.

In the ancient republics of Greece and Rome, oratory was a necessary branch of the finished education. A much smaller proportion of the citizens were educated than among us ; but of these a much larger number became orators. No man could hope for distinction or influence, and yet slight this art. The commanders of their armies were orators as well as soldiers, and ruled as well by their rhetorical as by their military skill. There was no trusting with them as with us, to a natural facility, or the acquisition of an accidental fluency by occasional practice.

They served an apprenticeship to the art. They passed through a regular course of instruction in schools. They submitted to long and laborious discipline. They exercised themselves frequently, both before equals and in the presence of teachers, who criticised, reproved, rebuked, excited emulation, and left nothing undone which art and perseverance could accomplish.

The greatest orators of antiquity, so far from being favored by natural tendencies, except, indeed, in their high *intellectual endowments*, had to struggle against natural obstacles ; and, instead of growing up *spontaneously* to their unrivaled eminence, they *forced* themselves forward by the most discouraging, artificial process.

Demosthenes combated an impediment in speech and an ungainliness of gesture, which, at first, drove him from the forum in disgrace. Cicero failed, at first, through weakness of lungs and an excessive

vehement of manner, which wearied the hearers and defeated his own purpose. These defects were conquered by study and discipline. He exiled himself from home, and, during his absence in various lands, passed not a day without a rhetorical exercise, seeking the masters who were most severe in criticism, as the surest means of leading him to the perfection at which he aimed.

Such, too, was the education of their other great men. They were all, according to their ability and station, orators; orators, not by nature or accident, but by *education*, formed in a strict process of rhetorical training.

The inference to be drawn from these observations is, that if so many of those who received an accomplished education, became accomplished orators, because to become so was one purpose of their study; then, it is in the power of a much larger proportion among us to form ourselves into creditable and accurate speakers. The inference should not be denied until proved false by experiment.

Let this art be made an object of attention; let young men train themselves to it *faithfully* and long; and if any of competent talents and tolerable science be found, at last, incapable of expressing themselves in a continued and connected discourse, so as to answer the ends of public speaking, *then*, and *not till then*, let it be said, that a peculiar talent, or natural aptitude, is requisite, the want of which must render effort vain: then, and not till then, let us acquiesce in this indolent and timorous notion, which contradicts the whole testimony of antiquity and all the experience of the world.—*Wirt.*

THE BURNING SHIP.

The storm o'er the ocean flew furious and fast,
And the waves rose in foam at the voice of the blast.
And heavily labored the gale-beaten ship,
Like a stout-hearted swimmer, the spray at his lip ;
And dark was the sky o'er the mariner's path,
Save when the wild lightning illumined in wrath.

A young mother knelt in the cabin below,
And pressing her babe to her bosom of snow,
She prayed to her God, 'mid the hurricane wild,
"O Father, have mercy, look down on my child!"
It passed,—the fierce whirlwind careered on its way,
And the ship like an arrow divided the spray ;
Her sails glimmered white in the beams of the moon,
And the wind up aloft seemed to whistle a tune,—to
whistle a *tune*.

There was joy in the ship as she furrowed the foam,
For fond hearts within her were dreaming of home.
The young mother pressed her fond babe to her
breast,
And the husband sat cheerily down by her side,
And looked with delight on the face of his bride,
"Oh, happy," said he, "when our roaming is o'er,
We'll dwell in our cottage that stands by the shore.
Already in fancy its roof I descrie,
And the smoke of its hearth curling up to the sky ;
Its garden so green, and its vine-covered wall ;
The kind friends awaiting to welcome us all,
And the children that sport by the old oaken tree."
Ah gently the ship glided over the sea !
Hark ! what was that ? Hark ! Hark to the shout !

“Fire!” Then a tramp and a rout, and an uproar
of voices uprose on the air;—

And the mother knelt down, and the half-spoken
prayer

That she offered to God in her agony wild,
Was, “Father, have mercy, look down on my child!”

She flew to her husband, she clung to his side,

Oh! there was her refuge whate'er might betide.

“Fire!” “Fire!” It was raging above and below;—
And the cheeks of the sailors grew pale at the sight,

And their eyes glistened wild in the glare of the light.

‘Twas vain o'er the ravage the waters to drip;

The pitiless flame was the lord of the ship,

And the smoke in thick wreaths mounted higher and
higher.

“O God! it is fearful to perish by fire.”

Alone with destruction, alone on the sea,

“Great Father of mercy, our hope is in thee.”

Sad at heart, and resigned, yet undaunted and brave,
They lowered the boat, a mere speck on the wave.

First entered the mother, enfolding her child:

It knew she caressed it, looked upward and smiled.

Cold, cold was the night as they drifted away,

And mistily dawned o'er the pathway the day:—

And they prayed for the light, and at noon tide about,
The sun o'er the waters shone joyously out.

“Ho! a sail!” “Ho! a sail!” cried the man at the
lea,

“Ho! a sail!” and they turned their glad eyes o'er
the sea.

“They see us, they see us, the signal is waved!

They bear down upon us, they bear down upon us:

Huzza! we are saved.”

THE BELLS.

SLEIGH BELLS.

Hear the *sledges* with their bells,
Silver bells!

What a world of merriment their melody foretells !
 How they *tingle, tinkle, tinkle*,
 In the icy air of night,
 While the stars that *oversprinkle*,
 All the heavens seem to *twinkle*
 With a crystalline delight ;
 Keeping *time, time, time*,
 In a sort of Runic *rhyme*,
 To the *tintinnabulation* that so musically wells
 From the *bells, bells, bells*,

BELLS, BELLS, BELLS.

From the jingling and the tinkling of the bells.

WEDDING BELLS.

Hear the *wedding* bells—
Golden bells!

What a world of happiness their harmony *foretells* !
 Through the balmy air of night
 How they ring out their delight !
 From the *molten golden* notes,
 And all in *tune*.
 What a *liquid ditty* floats,
 To the turtle dove that *listens*, when she *gloats*
 On the *moon* !
 Oh, from out the *sounding cells*
 What a gush of *euphony* voluminously *wells* !
 How it *swells* !
 How it *dwells*—

On the future! How it *tells*
 Of the rapture that *impels*
 To the *swinging* and the *ringing*
 Of the *bells, bells, bells,*
 Of the **BELLS, BELLS, BELLS, BELLS,**
BELLS, BELLS, BELLS!
 To the *rhyming* and the *chiming* of the *bells.*

FIRE BELLS.

Hear the loud *alarum bells*—
Brazen bells,
 What a *tale* of *terror* now their *turbulency* *tells*!
 In the startled ear of night,
 How they *scream* out their *affright*!
 Too much *horrified* to speak,
 They can only *shriek, SHRIEK*
 Out of *tune*,
 In a clamorous *appealing* to the mercy of the **FIRE!**
 In a mad expostulation with the deaf and frantic *fire*,
 Leaping, *higher, higher, higher*
 With a desperate *desire*;
 And a resolute endeavour,
 Now, *now* to sit or *never*
 By the side of the pale-faced moon!
 Oh, the *bells, bells, bells,*
 What a *tale* their *terror* *tells*
 Of *despair*!
 How they **CLANG** and **CLASH** and **ROAR**,
 What a *horror* they *outpour*
 On the bosom of the palpitating air!
 Yet the ear it fully knows
 By the *twanging*
 And the *clanging*,

How the danger *sinks* and *swells*,
 By the *sinking* or the *swelling* or the ANGER of the
bells;
 Of the *bells*—
 Of the *bells, bells, bells, bells*,
 BELS, BELLS, BELLS,
 In the *clamor* and the *clangor* of the BELLS !

FUNERAL BELLS.

Hear the TOLLING of the BELLS,
Iron bells.
 What a world of solemn thought their monody com-
 pels !
 In the silence of the night ;
 How we *shiver* with affright,
 At the melancholy menace of their *tone* !
 For every sound that floats
 From the rust within their throats
 Is a *groan*.
 And the people—ah, the people—
 They dwell up in the steeple,
All alone !
 And who *tolling, tolling, tolling*
 In that *muffled monotone*,
 Feel a *glory* in so *rolling*
 On the human heart a *stone*.
 They are neither man nor woman—
 They are neither brute nor human—
 They are *ghouls*.
 And their king it is who *tolls*,
 And he *rolls, rolls, rolls, rolls*,
A pean from the bells !
 And his merry bosom *swells*

With the *pœan* of the *bells*!
And he dances and he *yells*;
Keeping *time, time, time*,
In a sort of Runic *rhyme*,
To the *pœan* of the *bells*—
Of the *bells*;
Keeping *time, time, time*,
In a sort of Runic *rhyme*,
To the *throbbing* of the *bells*,
Of the *bells, bells, bells*,
To the *sobbing* of the *bells*,
Keeping *time, time, time*,
As he *knells, knells, knells*,
In a happy Runic *rhyme*,
To the *rolling* of the *bells*—
Of the *bells, bells, bells*—
To the *tolling* of the *bells*,
Of the *bells, bells, bells, bells*—
Bells, bells, bells,
To the moaning and the groaning of the bells.

—Edgar A. Poe.

PHYSICAL GEOGRAPHY AND HISTORY.

Physical or *Natural Geography* is a very comprehensive science; it includes a knowledge of the materials of which the earth is composed. This knowledge embraces the science of *Geology*, which names and arranges the rocks and other materials which compose the earth; and of *Chemistry*, which teaches the constituent elements of these substances.

Thus you see that sciences which may appear distinct have an intimate connection with each other, since geology and chemistry are necessary to a complete knowledge of geography. Physical geography also comprehends a knowledge of those substances which grow out of the earth, and this knowledge is called *Botany*.

We will suppose ourselves to be seated in a balloon, sufficiently elevated above the surface of the earth to be able to distinguish its general figure and surface. Let us look first at its figure. We behold, suspended, as it would seem, in empty space, though in reality surrounded by the material substance *air*, a large ball, not exactly round, but a little flattened at each end or pole.

This ball presents an uneven surface ; while it is turning around from west to east, let us examine the various objects which appear. For this we must approach nearer. Here we see a long strip of land extending almost from one pole to the other ; nearly in the center it seems penetrated by an arm of the ocean ; this must be the great American continent, separated by the Gulf of Mexico into a northern and southern part.

We will suppose that our balloon is somewhat lowered, and directed over the northern part of this great continent ; and what do we now see ? On two sides are vast oceans, washing its eastern and western coasts, and on the north an ocean of ice separates it from the north pole. Do you observe that chain of lakes ? These are called the Great Lakes, being the largest in the world.

Let us approach nearer. Do you hear a sound like the rush of mighty waters ? It is the thundering Niagara, which had poured forth its mass of waters long before man had heard the roar of its cataract. But what becomes of this vast collection of water ? It hurries onward, forming mighty rivers and lakes, until it becomes lost in the great ocean which you see on the east.

But we must not, in the sublimity of this scene, forget that we have other observations to make. Let us direct our course toward the middle of this country, which we call North America. There, from the north, flows a majestic river, receiving in its course many noble streams ; one, rapid and turbulent, bringing along mud and roots and trunks of trees torn up in its fury, comes foaming from the west, another, scarcely less rapid in its course, comes from the east ; the parent river, embracing them both with many other tributary streams, bears them on to the southern gulf.

You see here an extensive country, through which the rivers descend from the north, from the east and west ; this is called a *basin*, and many delightful valleys and plains does it contain ; its sides on the west and east are the Rocky Mountains, and the Appalachian on the north, a high ridge which divides the waters that flow toward the northern ocean from those which run toward the southern gulf.

We will now go eastward, and pass that great chain of mountains which may well be called the *back bone* of our country. We are now in its eastern side. Look, and you will see many rivers flowing toward the eastern ocean.

Do you observe the northeastern part of the section of country we are now viewing ? You may there see mountains with snow-covered tops ; and farther west another chain, whose summits and sides are always verdant ; between these mountains, pursuing a southern course, a river is seen whose progress at first seems hurried, but by degrees its youthful impetuosity subsides, and, with calm and placid motion, it bears itself on to an arm of the ocean, running in from the east, and forming the southern boundary to a lovely country.

The valley of this river is adorned with the ornaments of art, and the richest gifts of nature. This valley, and an extensive territory on the east and west of it are called New England, or the country of the pilgrims. History will tell you why these names are given.

But our aerial journey is becoming too long ; we must retrace our way from the happy valley of the Connecticut. Let us go westward, and descend near to the earth—here we see our own Hudson, carrying on its bosom innumerable little objects, passing and repassing in rapid motion, as if actuated by a spirit of intelligence ; but, although not gifted with intelligence themselves, they are directed in their course by intelligent minds, and filled with rational beings, intent on business or pleasure. These steamboats exhibit one of the proudest victories which mind has ever achieved over matter, two destructive elements being made subservient to man's convenience, and obedient to his will.

We have now arrived at a place where the Hudson river ceases to be navigable ; and here, in a little flourishing city on its eastern bank we will alight from our imaginary balloon, and close our voyage of discovery.

Such are some of the observations of physical geography ; in order to understand it, you must in imagination combine at one view the great features of nature—oceans, lakes and rivers, continents and islands, table-lands, basins, plains, valleys and deserts; these are all the subjects of this science.

History and Physical Geography are very closely connected. Yet how little is known in connection with history of the physical features of the globe. There are histories without number, but it is only by a careful selection and perusal of the best authors, that much advantage can be derived from them. In early youth, history interests the mind chiefly on account of the pleasure derived from narrative. As the pupil advances in life, history ought to be regarded under a new aspect, and studied both for the sake of gaining information, and forming the mind to habits of discrimination and reflection.

One who reads history merely for amusement, or who loads the memory with facts, without regard to their importance, or examination of their causes, may read much, and yet neither know men, manners, laws, arts and sciences, neither the past or the present world, nor the relations which they bear to each other.

A modern French writer on education advises the student in history to make use of books of extracts, in which facts and principles may be noted

in a definite and systematic order. By this means, the student will, in process of time, possess a collection of practical truths, and of illustrations of principle, arranged in order, and furnishing instruction at once solid, diversified and complete.—*Mrs. Phelps.*

CLARENCE'S DREAM.

CLARENCE.—My dream was lengthen'd *after* life ;
 Oh, *then* began the *tempest* to my *soul* !
I passed, methought, the melancholy flood
 With that *grim* ferryman, which *poets* write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul
 Was my great father-in-law, renowned *Warwick*,
Who cried,—“ *What scourge* for *PERJURY* !
 Can this dark inonarchy afford *false* CLARENCE ? ”
And so he vanished ; then came wandering by
 A shadow like an angel, with bright hair
Dabbled in blood ; and he shriek'd out aloud,
“ CLARENCE is COME—*FALSE, FLEETING, PERJURED*
 CLARENCE,
That STABB'D me, in the field by Tewkesbury.
SEIZE on him, *Furies* ; take him into *torments* ! ”
With that, methought a *legion* of *foul fiends*
Environ'd me, and *howled* in mine ears
Such *hideous* cries, that with the very noise
I trembling *wak'd*, and for a season after
Could not believe but that I was in *hell* !
Such terrible impression made my dream.
Oh, Brackenbury, I have done those things
That now give evidence against the *soul*,

For *Edward's* sake ; and see how he *requisites* me !
 Oh, *God* if my deep *prayers* cannot *appease* Thee,
 But Thou wilt be *avenged* on my *misdeeds*,
 Yet execute Thy wrath on *me* alone ;
 Oh, *spare* my guiltless wife and my poor children !
 I pray thee, gentle keeper, *stay* by me ;
 My soul is *heavy*, and I fain would *sleep*.

—Shakespeare.

THE CHARCOAL MAN.

[Conversational, with calling voice varied in adaptation to the sense—loud or low, near or distant, as required.]

Though rudely blows the wintry blast,
 And sifting snows fall white and fast,
 Mark Haley drives along the street,
 Perched high upon his wagon seat ;
 His sombre face the storm defies,
 And thus from morn till eve he cries—

“Charco’! charco’!”

While echo faint and far replies—

“Hark, O! hark, O!”

“Charco’!”—“Hark, O!”—Such cheery sounds,
 Attend him on his daily rounds.

The dust begrimes his ancient hat ;
 His coat is darker far than that ;
 'Tis odd to see his sooty form
 All speckled with the feathery storm,
 Yet in his honest bosom lies
 No spot, nor speck—though still he cries,
 “Charco’! charco’!”

And many a roguish lad replies—

“Ark, ho! ark, ho!”

“Charco’!”—“Ark, ho!”—Such various sounds
 Announce Mark Haley’s morning rounds.

Thus all the cold and wintry day
He labors much for little pay,
Yet feels no less of happiness
Than many a richer man, I guess,
When through the shades of eve he spies
The light of his own home, and cries—

“Charco’! charco’!”

And Martha from the door replies—

“Mark, ho! Mark, ho!”

“Charco!”—“Mark, ho!”—Such joy abounds
When he has closed his daily rounds.

The hearth is warm, the fire is bright;
And while his hand, washed clean and white,
Holds Martha’s tender hand once more,
His glowing face bends fondly o’er
The crib wherein his darling lies,
And in a coaxing tone he cries,

“Charco’! charco’!”

And baby with a laugh replies—

“Ah, go! ah, go!”

“Charco!”—“Ah, go!”—while at the sounds
The mother’s heart with gladness bounds.

Then honored be the charcoal man,
Though dusky as an African.
’Tis not for you that chance to be
A little better clad than he,
His honest manhood to despise,
Although from morn till eve he cries—

“Charco’! charco’!”

While mocking echo still replies—

“Hark, O! hark, O!”

“Charco!”—“Hark, O!”—Long may the sounds
Proclaim Mark Haley’s daily rounds!

—*J. T. Trowbridge.*

THE BELLS OF SHANDON.

[The chnrch bñ Shandon is built on the ruins of Shandon Castle, and is a prominent object to the traveler as he approaches the city of Cork from any direction. Father Prout, or the Rev. Francis Mahoney, which was his true name, was a native of Cork.]

With deep affection and recollection,
I often think of those Shandon bells.
Whose sounds so wild would, in days of childhood,
Fling round my cradle their magic spell.
On this I ponder where'er I wander,
And thus grow fonder, sweet Cork, of thee,
 With thy bells of Shandon
 That sound so grand on
The pleasant waters of the river Lee.

I've heard bell's tolling "old Adrian's Mole in,"
Their thunder rolling from the Vatican,
And cymbals glorious, swinging uproarious
In the gorgeous turrets of Notre Dame:
But thy sound was sweeter than the dome of Peter
Flings o'er the Tiber, pealing solemnly.

 O ! the bells of Shandon
 Sound far more grand on
The pleasant waters of the river Lee.

There's a bell in Moscow, while on tower and kiosko
In St. Sophia the Turkman gets,
And loud in air calls men to prayer
From the tapering summit of tall minarets.
Such empty phantoms, I freely grant them ;
But there's an anthem more dear to me,—
 'Tis the bells of Shandon,
 That sound so grand on
The pleasant waters of the river Lee.

—*Father Prout.*

THE CATARACT OF LODORE.

[Rapid Movement. See also page 88.]

How does the water
Come down at Lodore?

From its sources which well
In the tarn on the fell ;
From its fountains
In the mountains,
Its rills and its gills ;
Through moss and through brake
It runs and it creeps,
For a while, till it sleeps
In its own little lake.
And thence at departing,
Awakening and starting,
It runs through the reeds,
And away it proceeds,
Through meadow and glade,
In sun and in shade,
And through the wood-shelter,
Among crags in its flurry,
Helter-skelter,
Hurry-skurry.

Here it comes sparkling,
And there it lies darkling ;
Now smoking and frothing,
Its tumult and wrath in,
Till in this rapid race,
On which it is bent,
It reaches the place
Of its steep descent.

The cataract strong
 Then plunges along,
 Striking and raging,
 As if a war waging
 Its caverns and rocks among ;
 Spouting and frisking,
 Turning and twisting,
 Around and around
 With endless rebound :
 Smiting and fighting,
 A sight to delight in,
 Confounding, astounding,
 Dizzying and deafening the ear with its sound.

Retreating and beating and meeting and sheeting,
 Delaying and straying and playing and spraying,
 Advancing and prancing and glancing and dancing,
 And gleaming and streaming and steaming and
 beaming,
 And dashing and flashing and splashing and clashing,
 And so never ending, but always descending,
 Sounds and motions forever and ever are blending,
 All at once and all o'er, with a mighty uproar :
 And this way, the water comes down at Lodore.

NOBODY'S CHILD.

[This should be rendered in the tender, pathetic voice of a child, and, when so given, it is exquisitely beautiful. The sad, touching voice should kindle with expectation at the close.]

Alone in the dreary, pitiless street,
 With my torn old dress, and bare cold feet,
 All day have I wandered to and fro,
 Hungry and shivering, and no where to go ;

The night's coming on in darkness and dread,
And the chill sleet beating upon my bare head.
Oh ! why does the wind blow upon me so wild?
Is it because I am nobody's child?

Just over the way there's a flood of light,
And warmth, and beauty, and all things bright;
Beautiful children, in robes so fair,
Are caroling songs in their rapture there.
I wonder if they, in their blissful glee,
Would pity a poor little beggar like me,
Wandering alone in the merciless street,
Naked and shivering, and nothing to eat?

Oh ! what shall I do when the night comes down
In its terrible blackness all over the town ?
Shall I lay me down 'neath the angry sky,
On the cold hard pavement, alone to die,
When the beautiful children their prayers have said,
And their mammas have tucked them up snugly in
bed ?
For no dear mother on me ever smiled.
Why is it, I wonder, I'm nobody's child ?

No father, no mother, no sister, not one
In all the world loves me, e'en the little dogs run
When I wander too near them ; 'tis wondrous to see
How everything shrinks from a beggar like me !
Perhaps 'tis a dream ; but sometimes, when I lie
Gazing far up in the dark blue sky,
Watching for hours some large bright star,
I fancy the beantiful gates are ajar.

And a host of white-robed, nameless things,
Come fluttering o'er me on gilded wings;
A hand that is strangely soft and fair
Caresses gently my tangled hair,
And a voice like the carol of some wild bird—
The sweetest voice that was ever heard—
Calls me many a dear, pet name,
Till my heart and spirit are all aflame.

They tell me of such unbounded love,
And bid me come up to their home above;
And then with such pitiful, sad surprise,
They look at me with their sweet tender eyes,
And it seems to me, out of the dreary night
I am going up to that world of light;
And away from the hunger and storm so wild;
I am sure I shall then be somebody's child.

—*Phila H. Case.*



APPENDIX.

WORDS OFTEN MISPRONOUNCED.

Aaron, <i>är' un.</i>	amenable, <i>a-mē'na-ble</i>
abdomen, <i>ab-dō'men.</i>	amour, <i>a-moor'.</i>
abject, <i>ab'ject.</i>	anchovy, <i>an-chō'vy.</i>
absolutory, <i>ab-sōl'ū-tōry.</i>	antepenult, <i>an-te-pe-nult'.</i>
academian, <i>āc-a-dē'mē-an.</i>	antipodes, <i>an-tip'ō-dēz.</i>
acclimate, <i>ac-klī'mātē.</i>	Aphrodite, <i>af-ro-dī'te.</i>
accoutre, <i>ac-koo'ter.</i>	apodosis, <i>a-pod'ō-sis.</i>
acetate, <i>ac'e-tate.</i>	apparatus, <i>ap-pa-rā'tus.</i>
acorn, <i>a'cōrn.</i>	apricot, <i>ā'pri-cot.</i>
acoustics, <i>a-kōw'stīks.</i>	apropos, <i>a'prōl'pō'.</i>
Adagio, <i>a-dā'jō.</i>	aquline, <i>āk'we-līn</i> or <i>-line.</i>
adamantian, <i>ad-a-man-tē'an.</i>	Arab, <i>är'ab.</i>
adipose, <i>ad'i-pose.</i>	archangel, <i>ark-an'jel.</i>
Adonis, <i>a-do'nis.</i>	arctic, <i>ark'tic.</i>
advertisement, <i>ad-ver'tis-ment.</i>	area, <i>a're-a.</i>
Æneid, <i>e-ne'id.</i>	argentine, <i>ar'jen-tīne.</i>
aerate, <i>ā'er-ate.</i>	Ariadne, <i>ā-ri-ad'ne,</i>
ærie, <i>ē're</i> or <i>ā're.</i>	Arion, <i>a-ri'ōn.</i>
aeronaut, <i>ā'-er-onaut.</i>	Archimedes, <i>ar-ke-mē'dēz.</i>
aged, <i>ā'ged.</i>	Arkansas, <i>är-kan'sas.</i>
alcoran, <i>al'co-ran.</i>	arquebuse, <i>ar'kwe-būs.</i>
alias, <i>ā'le-as.</i>	Asia, <i>ā'-she-a.</i>
allegro, <i>al-le'gro.</i>	aspirant, <i>as-pir'ant.</i>
allopathy, <i>al-lōp'ā-thy.</i>	assets, <i>as'sets.</i>
ally, <i>al-ly'.</i>	ate, <i>āte.</i>
almond, <i>ā'mond.</i>	attaché, <i>at'tā'shā.</i>
alpaca, <i>al-pac'a.</i>	Aubert, <i>ō'bār'.</i>
altercation, <i>āl-ter-ca-tion.</i>	audacious, <i>au-dā'cious.</i>
ambergris, <i>am'ber-grees.</i>	aureola, <i>au-rē'o-la.</i>

au revoir, <i>ō'rūv'wär'</i> .	brigand, <i>brig'and</i> .
ay or aye, <i>ā</i> .	brigantine, <i>brig'-an-tine</i> .
aye (meaning yes), <i>ī</i> .	bromine, <i>ōro'mīn</i> .
attacked, <i>at-tak't</i> .	bromide, <i>bro'mīd</i> .
aunt, <i>ānt</i> .	bronchitis, <i>bron-kī'tis</i> .
bade, <i>bād</i> .	Brougham, <i>brō'ām</i> .
bagatelle, <i>bag-a-tēl'</i> .	Buddha, <i>bōod'a</i> .
badinage, <i>bād'in-āzh</i> .	caldron, <i>cāl'dron</i> .
Balmoral, <i>bal-mōr'al</i>	calf, <i>cālf</i> .
Balzac, <i>bāl'zāc</i> .	calligraphy, <i>cal-lig'ra-phy</i> .
Barrabas, <i>ba-rab'bas</i> .	calliope, <i>cal-lī'ope</i> .
bas-bleu, <i>ba'blūh</i> .	camelopard, <i>ca-mel'o-pard</i> .
bass relief, <i>bās' relief</i> .	Canaanite, <i>cā'nan-ītē</i> .
bath, <i>bāth</i> .	canine, <i>ca-nīnē</i> .
Beatrice Cenci, <i>ba-ā-tre'cha chēn'che</i> .	caoutchouc, <i>koo'chook</i> ,
beau monde, <i>bo'-mond'</i>	carbine, <i>cār'bīne</i> .
Beelzebub, <i>be-ēl'ze-bub</i> .	caret, <i>cā'ret</i> .
Beethoven, <i>bā'to-fen</i> .	carême, <i>kā'rām</i> .
bel-esprit, <i>bel'-ās'prē</i> .	caricature, <i>cār'i-cat'ure</i> .
bellows, <i>bel'lus</i> .	carmine, <i>car'mīne</i> .
beneath, <i>be-neath</i> .	carte-de-visite, <i>kart-de-vē zēt'</i> .
Béranger, <i>ba'rōng'zha'</i>	carte blanche, <i>kart blōngsh</i> .
bivouac, <i>biv'wāk</i> .	cartridge, <i>cār'tridge</i> .
blackguard, <i>blag'gard</i> .	catechumen, <i>kāt-e-ku'men</i> .
blatant, <i>blā'tant</i> .	Catiline, <i>kat'i-line</i> .
blasé, <i>blā'zā</i> .	caviar, <i>ka've'är</i> .
Boccaccio, <i>bo-kā'cho</i> .	Cayenne, <i>ka-en</i> .
bombastic, <i>bum-bās'tic</i> .	Cecil, <i>sēs'il</i> .
Boileau, <i>bwā'lō</i> .	cemetery, <i>sēm'-e-tery</i> .
Boleyn, <i>bōōl'in</i> .	cerement, <i>sere'ment</i> ,
Bolingbroke, <i>bōl'ing-broōk</i> .	chaledonic, <i>kal-se-dōn'ic</i> .
Bonnat, <i>bun'nāt</i> .	Cham, <i>kām</i> .
Borghese, <i>bōr-gā'zā</i> .	chaos, <i>ka'ōs</i> .
bouquet, <i>bōō'-kāt</i> .	Cherubini, <i>kā-roo-be'ne</i> .
Bramin, <i>brā'min</i> .	chicanery, <i>she-cā'-ner-y</i> .
bravo, <i>brāvō</i> .	chiropodist, <i>ki-rop'o-dist</i> .
	chloride, <i>klo'rīd</i> .

Chopin, <i>shō'pang'</i> .	cynosure, <i>sī'no-shūr</i>
chorist, <i>kō'rīst</i> .	Czerny, <i>chār'nē</i> .
cicatrice, <i>sīk'ā-trīs</i> .	
Cincinnati, <i>sīn-sin-nä-ti</i> .	débris, <i>da'bri'</i>
citrate, <i>cīt'rātē</i> .	debut, <i>da'bū'</i> .
clandestine, <i>clān-dēs'tīnē</i> .	débutant, <i>da'bū'tōng'</i> .
coadjutor, <i>co-ad-jū'tōr</i> .	decade, <i>dek'ādē</i>
cockatrice, <i>cock'ā-trīs</i> .	declivous, <i>de-klī'veōs</i> .
coffee, <i>kōf'fe</i> .	decorous, <i>de-kō'rōus</i> .
cognac, <i>kōn'yāk</i> .	dedecorous, <i>de-dec'o-rūs</i> .
Colbert, <i>kü'l'bār</i> .	defalcate, <i>de-fāl'kātē</i> .
combatant, <i>com'ba-tānt</i> .	deficit, <i>def'i-cit</i> .
combativeness, <i>com'ba-tīvē-ness</i> .	degage, <i>dā'gāzhā'</i> .
comparable, <i>cōm'para-bīlē</i> .	deglutition, <i>deg-lū-tish'un</i> .
comparative, <i>com-par'ā-tīvē</i> .	degout, <i>dā'goo'</i> .
comptroller, <i>con-trol'ēr</i> .	Delaroche, <i>de'lā'rūsh</i> .
conch, <i>kōngk</i> .	demoniacal, <i>dem-o-nī'a-cal</i> .
conduit, <i>kon'dit</i> .	demonstrative, <i>de-mōn'stra-tīvē</i> .
confidant, <i>con'fi-dānt'</i> .	dénouement, <i>dā'nōl'mong</i> .
connoisseur, <i>con-nīs-sūr'</i> .	dernier, <i>dārn'ya'</i> .
contumely, <i>con'tu-mē-ly</i> .	Descartes, <i>dā'kārt'</i> .
conversant, <i>con'ver-sānt</i> .	dishabille, <i>dis-a-bil'</i> .
coral, <i>cōr'al</i> .	Desgoffe, <i>dā'gōf</i> .
Corot, <i>kō'rōt</i> .	despicable, <i>des'-pic-a-ble</i> .
cortege, <i>kōr-tāzh</i> .	détour, <i>dā'toor</i> .
corvette, <i>kōr'vet'</i> .	de trop, <i>da'-tro'</i> .
coterie, <i>kō'tē-re'</i> .	devoir, <i>dür-wār'</i> .
coupé, <i>koo'pā'</i> .	diaresis, <i>dī'ēr'e-sīs</i> .
courier, <i>koo're-ēr</i> .	diamond, <i>dī'a-mond</i> .
Courbet, <i>koor'ba'</i> .	Diana, <i>Dī-ān'a</i> .
courteous, <i>kur'tē-us</i> .	dinarchy, <i>dīn'ar-ky</i> .
courtier, <i>kōrt'yer</i> .	dishevelled, <i>de'shev'-ld</i> .
Creek, <i>crēk</i> .	disputable, <i>dis'pu-tā-bēlē</i> .
crematory, <i>crēm'a-to-ry</i> .	disputant, <i>dis'pu-tānt</i> .
cuirass, <i>kwe'rās'</i> .	Disraeli, <i>dīz-rā'el-ē</i> .
cuisine, <i>kwē'zēn</i> .	distich, <i>dis'tik</i> .
cupola, <i>cu'pa-lā</i> .	distingué, <i>dis'tang'gā'</i> .
Curacao, <i>koo-ra-sō'</i> .	divan, <i>dī-vān'</i> .

docile, <i>dōs'il.</i>	facile, <i>făs'il.</i>
dolce, <i>dōl'chā.</i>	fac-simile, <i>făc-sim-i-le.</i>
domine, <i>dōm'i-ne.</i>	falcon, <i>făw'kn.</i>
donative, <i>dōn'a-tive.</i>	faro, <i>făr'ō.</i>
Doric, <i>dōr'ic.</i>	faubourg, <i>fō'burg.</i>
dromedary, <i>drum'e-da-ry.</i>	faucet, <i>făw-set.</i>
drought, <i>drowt.</i>	Faure, <i>fōr.</i>
dynasty, <i>dī'na-s-tī.</i>	feoff, <i>fēf.</i>
 	finale, <i>fī-nă'le.</i>
<i>eclat, a'klă'.</i>	finance, <i>fi-nănce'.</i>
<i>edile, ēdīl.</i>	financier, <i>fin-an-sēr'.</i>
<i>e'en, ēn.</i>	finesse, <i>fē'nes'.</i>
<i>egregious, e-grē'jūs.</i>	fiord, <i>fe-brd'.</i>
<i>elephantine, el-e-fan'tīn.</i>	flaccid, <i>flak'sid.</i>
<i>elite, ā'lēt.</i>	florist, <i>flō'rīst.</i>
<i>enervate, e-nēr'veate.</i>	forge, <i>fōrge.</i>
<i>English, ēng'glish.</i>	fortnight, <i>fōrt'nīte.</i>
<i>ennui, īn'wē'.</i>	Friere, <i>frāre.</i>
<i>ensemble, ong'sōng'bl.</i>	Freycinet, <i>frā'sē'nā.</i>
<i>entree, ong'tra'.</i>	franchise, <i>fran'chīz.</i>
<i>enunciate, e-nūn-she-āt.</i>	Froude, <i>frōod.</i>
<i>envelope, īn-ve-lope.</i>	
<i>Epicurean, ep-i-cu-re'an.</i>	Gaelic, <i>gā'lik.</i>
<i>epoch, ep'ok.</i>	gallows, <i>gal'lus.</i>
<i>err, ēr.</i>	Ganz, <i>gānts.</i>
<i>erysipelas, īr-e-sip'e-las.</i>	gaol, <i>jāil.</i>
<i>espionage, es'pe-o-nāzh'.</i>	gape, <i>gāp</i> or <i>gāp.</i>
<i>etui, ā'twē'.</i>	Garibaldi, <i>gar-e-bāl'di.</i>
<i>étagére, ā'ta'zhār.</i>	Gérôme, <i>zhā'rom'.</i>
<i>exile, eks'ile.</i>	ghoul, <i>gōol.</i>
<i>exorable, ex'o-ra-ble.</i>	giaour, <i>jowr.</i>
<i>expose, eks'pō'zā'.</i>	<i>Gil Blas, hēl blās.</i>
<i>exquisite, eks'quīz-it.</i>	glacier, <i>glas'e-er.</i>
<i>extempore, eks-tem'po-re.</i>	gondola, <i>gon'do-la.</i>
<i>extraordinary, ex-trōr'di-na-ry.</i>	Gounod, <i>goo'no'.</i>
<i>eyre, īr.</i>	Graefe, <i>grā'fe.</i>
 	granary, <i>grān'a-ry.</i>
<i>facāde, fa'sād.</i>	grimace, <i>grī-mace'.</i>

grimy, <i>grī'my.</i>	irascible, <i>ī-răs'ī-ble.</i>
groat, <i>grōut.</i>	Iowa, <i>ī'ōwa.</i>
guano, <i>gwō'no.</i>	irrefragable, <i>īr-ref'ra-ga-ble.</i>
guillotine, <i>gil-lo-tēn'.</i>	irremediable, <i>īr-re-mē'di-a-ble.</i>
guipure, <i>gē'pür'.</i>	isolate, <i>īs'o-lātē.</i>
Guizot, <i>gē'zō'.</i>	Italian, <i>ī-tāl'ī-yan'.</i>
Gumbert, <i>goom'bert.</i>	Ixion, <i>īks-ī'on.</i>
gyve, <i>jīv.</i>	
Hæckel, <i>heck'el.</i>	jaundice, <i>jān'dīs.</i>
halibut, <i>hōl'e-büt.</i>	jugular, <i>jū'gu-lar.</i>
harem, <i>hā'rem.</i>	juvenile, <i>jū've-nīl.</i>
haricot, <i>a-re'kō'.</i>	Kahn, <i>kawn</i> or <i>kān.</i>
Hause, <i>hōw'ze.</i>	kiln, <i>kīl.</i>
Hebe, <i>hē'be.</i>	laconism, <i>lāk'o-nīsm.</i>
height, <i>hīt.</i>	lamentable, <i>lām'ēnt-a-ble.</i>
Heine, <i>hī'ne.</i>	Lange, <i>lāng'ē.</i>
heinous, <i>hā'nus.</i>	lang syne, <i>lāng sīn,</i> not <i>zīn.</i>
Hemans, <i>hēm'anz.</i>	Laocoön, <i>lā-ōc'o-on.</i>
heraldic, <i>he-rāl'dic.</i>	laugh, <i>lāf.</i>
heroine, <i>hērō-in.</i>	Leipsic, <i>lēp'sik.</i>
Heyse, <i>hī'ze.</i>	leisure, <i>lē'zhur.</i>
hollyhock, <i>hōl'ly-hōck.</i>	lenient, <i>lē'ni-ent.</i>
horizon, <i>hō-ri'zōn.</i>	lenitive, <i>lēn'i-tīvē.</i>
hydropathy, <i>hy-drop'a-thy.</i>	Leroux, <i>lē-rōō'.</i>
hygiene, <i>hy'gī-ēnē.</i>	lethargic, <i>lē-thār'gīc.</i>
hyperbole, <i>hy-per'bo-le.</i>	lever, <i>lē'ver.</i>
	litigious, <i>lē-tīj'us.</i>
impiously, <i>im'pī-ous-ly.</i>	louis d'or, <i>lōō'dē dōr.</i>
incognito, <i>in-cog'ni-tō.</i>	lyceum, <i>lī-ce'ūm.</i>
incomparable, <i>in-com'pa-ra-ble.</i>	Lyonnaise, <i>lē'un'nāz'.</i>
indecorous, <i>in-de-co'rūs.</i>	
indicatory, <i>in'dī-ca-to-ry.</i>	Machiavelian, <i>mak-e-a-vēl'yan.</i>
iudisputable, <i>in-dis'pu-ta-ble.</i>	magi, <i>ma'ji.</i>
industry, <i>in'dus-trī.</i>	maintenance, <i>mān'ten-ānce.</i>
Ingelow, <i>in'je-lo.</i>	mall, <i>māl.</i>
inquiry, <i>in-qui'ry.</i>	manes, <i>ma'nez.</i>
interesting, <i>in'ter-est-ing.</i>	maniacal, <i>ma-ni'ac-al.</i>

mansard rōōf, <i>man'sard</i> .	octuple, <i>ō'tu-ple</i> .
maritime, <i>mar'-i-tim</i> .	ogled, <i>ō'gld</i> .
mayonnaise, <i>mā'yōn'āz</i> .	onyx, <i>ō'nyx</i> .
mechanist, <i>mek'an-ist</i> .	orgies, <i>or'jiz</i> .
medicinal, <i>me-dic'i-nal</i> .	Orion, <i>o-ri'ūn</i> .
meerschaum, <i>mār'shawm</i> .	orison, <i>or'e-zun</i> .
Meissonier, <i>mā'son'ya'</i> .	orotund, <i>ō'ro-tund</i> .
Melpomene, <i>mel-pom'e-nē</i> .	orthoepist, <i>or'-tho-e-pist</i> .
memoir, <i>mem'wōr</i> .	otium, <i>ō'she-um</i> .
menagery, <i>me-nāzh'e-re</i> .	overtures, <i>ō'ver-tūrēs</i> .
meningitis, <i>mēn-in-jī'tis</i> .	
mercantile, <i>mer'can-til</i> .	pageant, <i>pāj'ent</i> .
Milan, <i>mī'lan</i> .	Palestine, <i>pal'es-tīnē</i> .
Millet, <i>mēl'lā'</i> .	parabola, <i>pa-ra'bo-la</i> .
mirage, <i>me'rāzh'</i> .	pathos, <i>pā-thōs</i> .
mischievous, <i>mis'chē-vus</i> .	patriot, <i>pā'tri-ot</i> .
misconstrue, <i>mis-con'strōō</i> .	patronage, <i>pat'ron-age</i> .
misogyny, <i>me-soj'e-ne</i> .	patroness, <i>pā-tron-ess</i> .
Molière, <i>mū'lē'yār'</i> .	patronize, <i>pat'ron-ize</i> .
Monaco, <i>mon'-a-cō</i> .	pedestal, <i>ped'es-tal</i> .
monsieur, <i>mus'yār'</i> .	Pegasus, <i>peg'a-sus</i> .
morale, <i>mo'rāl'</i> .	Penelope, <i>pe-nēl'o-pe</i> .
morceau, <i>mōr'sō̄'</i> .	peony, <i>pē'-o-ny</i> .
museum, <i>mu-zē'um</i> .	Petruchio, <i>pe-troō'ke-ō</i> .
myrmidon, <i>mār'me-dōn</i> .	pharmaceutic, <i>far-na-sū'tik</i> .
naive, <i>na'ēv</i> .	phonics, <i>fōn'iks</i> .
nape, <i>nāp</i> .	pianoforte, <i>pē-ā'no-fōr'ta</i> .
national, <i>nāsh'un-al</i> .	piquant, <i>pik'ant</i> .
nauseous, <i>nāw'shus</i> .	placard, <i>pla-cārd'</i> .
negligé, <i>na'glē'zhā'</i> .	plateau, <i>pla'tō</i> .
Nemesis, <i>nēm'e-sīs</i> .	plebeian, <i>ple-bē'yan</i> .
nomad, <i>nōm'ad</i> .	poignant, <i>poi'nant</i> .
Notre Dame, <i>ñō'tre dām</i> .	polonaise, <i>pōl'o-nāz</i> .
nuptial, <i>nūp'shal</i> .	Pompeii, <i>pōm-pā'ye</i> .
obligatory, <i>ob'li-ga-tory</i> .	porcelain, <i>pōr'ce-lān</i> .
occult, <i>oc-cult'</i> .	prebend, <i>preb'end</i> .
	precedence, <i>pre-se'dence</i> .
	precedent (adj.), <i>pre-se'dent</i> .

precedent (<i>noun</i>), <i>prēs'-e-dent</i> .	<i>séance</i> , <i>sā'-ängss'</i> .
prelude (<i>noun</i>), <i>prēl'-ude</i> .	<i>Sedan</i> , <i>se-dan'</i> .
premier, <i>prēm'yo</i> .	<i>seine</i> , <i>sēn</i> .
prestige, <i>prās'tēzh'</i> .	<i>Seine</i> , <i>sān</i> .
pronunciation, <i>pro-nun-she-ā'shun</i> .	<i>Serapis</i> , <i>se-rā'pis</i> .
prosaic, <i>pro-zA'ic</i> .	<i>sesame</i> , <i>ses'a-me</i> .
protasis, <i>prōt'a-sis</i> .	<i>sheik</i> , <i>shēk</i> .
protege, <i>prōtā'zha'</i> .	<i>shew</i> , <i>shō</i> .
pro tempore, <i>tēm'po-re</i> .	<i>shewn</i> , <i>shōn</i> .
protestation, <i>prōt'es-ta-tion</i> .	<i>silhouette</i> , <i>sē'log'ēt'</i> .
pseudo, <i>sū'dō</i> .	<i>sinecure</i> , <i>sī'ne-cūr</i> .
Psyche, <i>sī'ke</i> .	<i>sine die</i> , <i>sī'ne dī'e</i> .
Ptolemaic, <i>tōl-e-mā'ic</i> .	<i>sirup</i> , <i>sīr'-up</i> .
puerile, <i>pu'er-il</i> .	<i>slabber</i> , <i>slāb'ber</i> .
pyramidal, <i>pe-rām'i-dal</i> .	<i>sleek</i> , <i>sleek</i> .
pyrites, <i>pe-rī'tez</i> .	<i>sobriquet</i> , <i>so'bret'kā</i> .
quadrille, <i>ka-dri'l</i> .	<i>soiree</i> , <i>swā'rā'</i> .
<i>qui vive</i> , <i>ke vēv</i> .	<i>solecism</i> , <i>sōl'e-cism</i> .
quoit, <i>kwoit</i> .	<i>souvenir</i> , <i>sōov'nēr</i> .
raspberry, <i>rāz'ber-re</i> .	<i>spermaceti</i> , <i>spēr-ma-cē'ti</i> .
ration, <i>ra'shun</i> .	<i>spinach</i> , <i>spin'-age</i> .
rational, <i>rāsh'un-al</i> .	<i>steadfastly</i> , <i>stēd'fast-le</i> .
recess, <i>re-cess</i> '.	<i>suite</i> , <i>swēt</i> .
receptivity, <i>rec'ep-tiv'i-ty</i> .	<i>sulphuric</i> , <i>sul-fu'ric</i> .
reciprocity, <i>rec-i-proc'i-ty</i> .	<i>Suppe</i> , <i>sōō'pe</i> .
reconnaissance, <i>re-kōn'ni'sānce</i> .	<i>supple</i> , <i>sūp'pl</i> .
refutable, <i>re-fū'ta-ble</i> .	<i>syllabic</i> , <i>si'l'lab'ic</i> .
regime, <i>rā'zhēm</i> .	
remediable, <i>re-me'di-a-ble</i> .	<i>tapestry</i> , <i>tāp'es-tre</i> .
renaissance, <i>re-nā'sāngs</i> .	<i>tapis</i> , <i>tā'pe</i> .
rendezvous, <i>rong'-da'voo</i> .	<i>tartaric</i> , <i>tar-tār'ic</i> .
research, <i>re-seārch</i> '.	<i>Telemachus</i> , <i>te-lēm'a-kus</i> .
restaurant, <i>res'to-rant</i> .	<i>Terpsichore</i> , <i>terp-sik'o-rē</i> .
Roland, <i>Rō'lānd</i> .	<i>tête-à-tête</i> , <i>tātē'a-tat</i> .
Schurz (Carl), <i>shoorts</i> .	<i>Thiers</i> , <i>tē-ār'</i> .
	<i>tiny</i> , <i>tī'ny</i> .
	<i>tout-à-fait</i> , <i>tōō'ta'-fā</i> .
	<i>transition</i> , <i>tran-sizh'un</i> .

troche, *trō'ke*.

trousseau, *trō'ō'sō'*.

Tuileries, *twē-le-rē'*.

vagary, *va-ga'ry*.

valeet, *văl'-ă'*.

vehemence, *vē'he-mence*.

Venezuela, *vēn-e-zue'la*

Vibert, Vē'bār'.

Virchow, fēr'kō.

viscount, *vī'count*.

ycleped, *e-klept'*.

Zamacois, *thā-mä-ko'is*.

Zeus, *ze-ūs*.

